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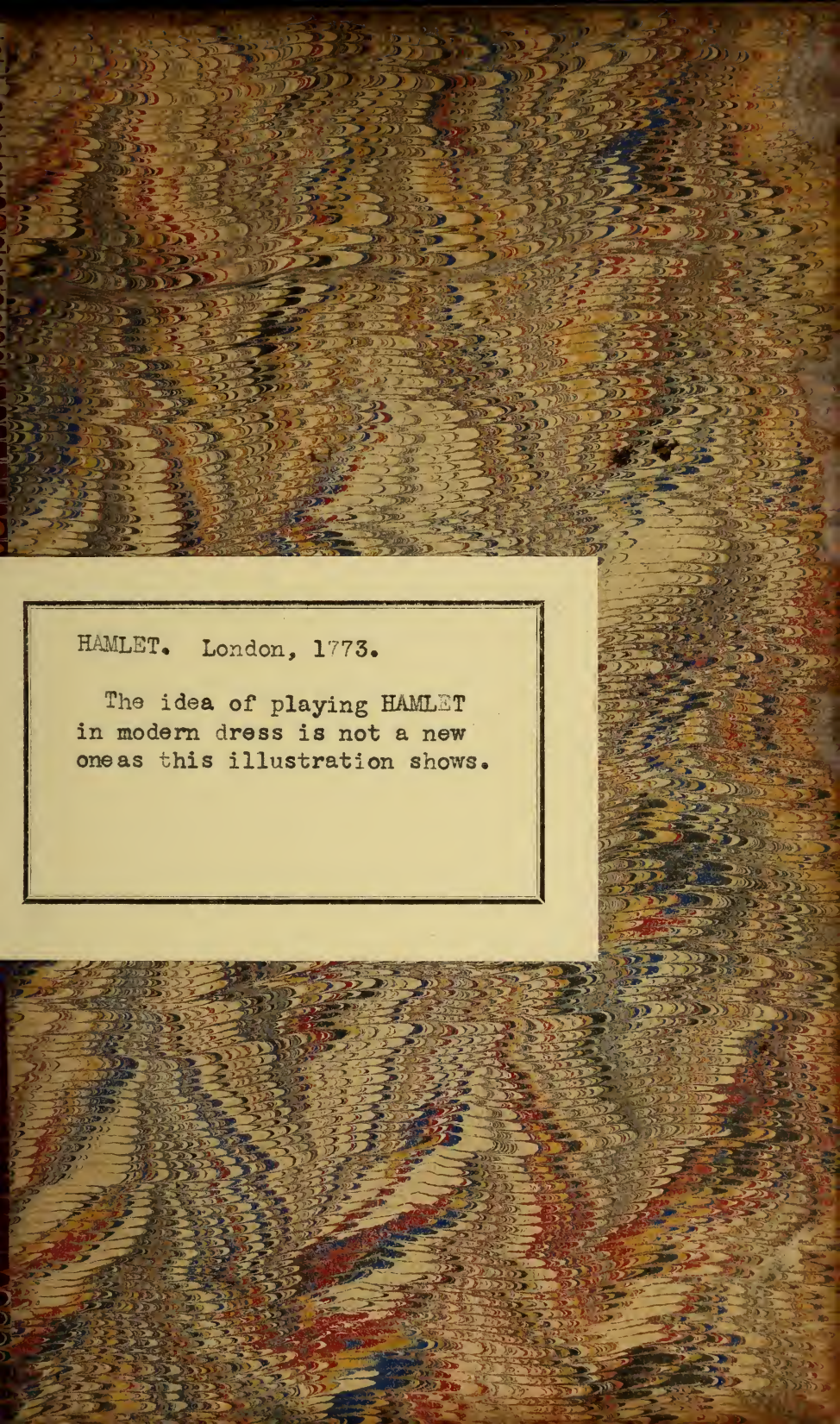


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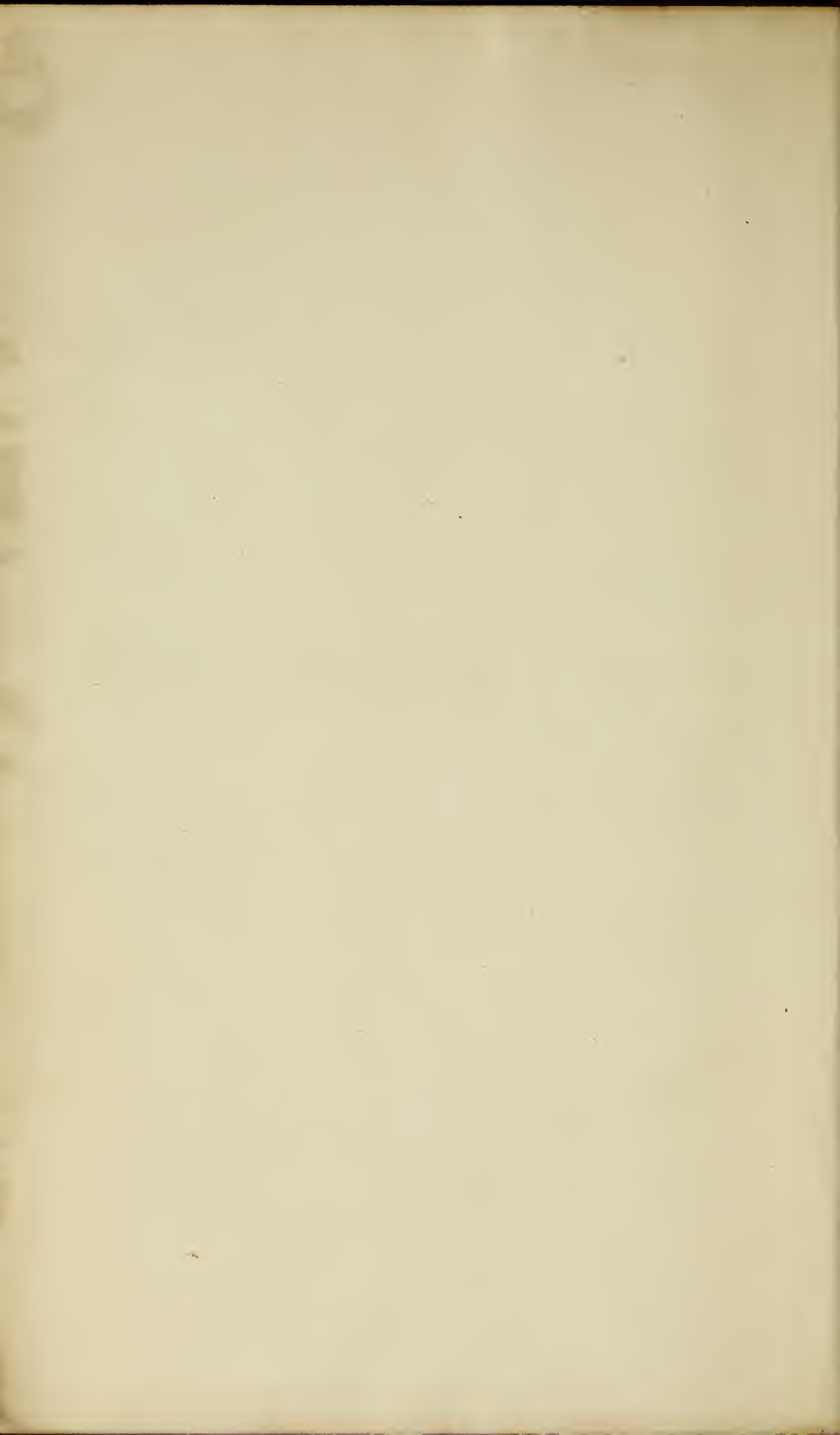
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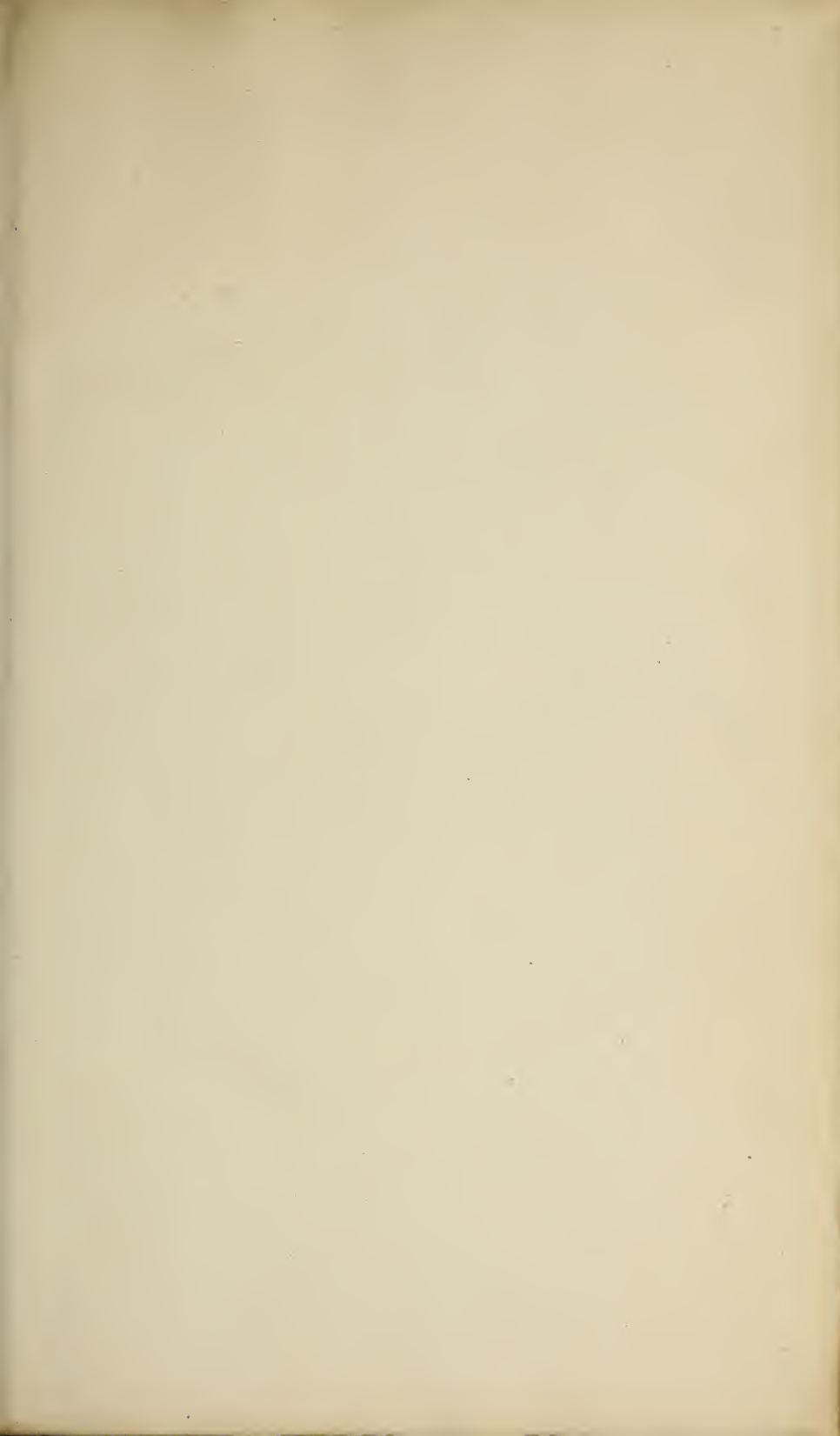
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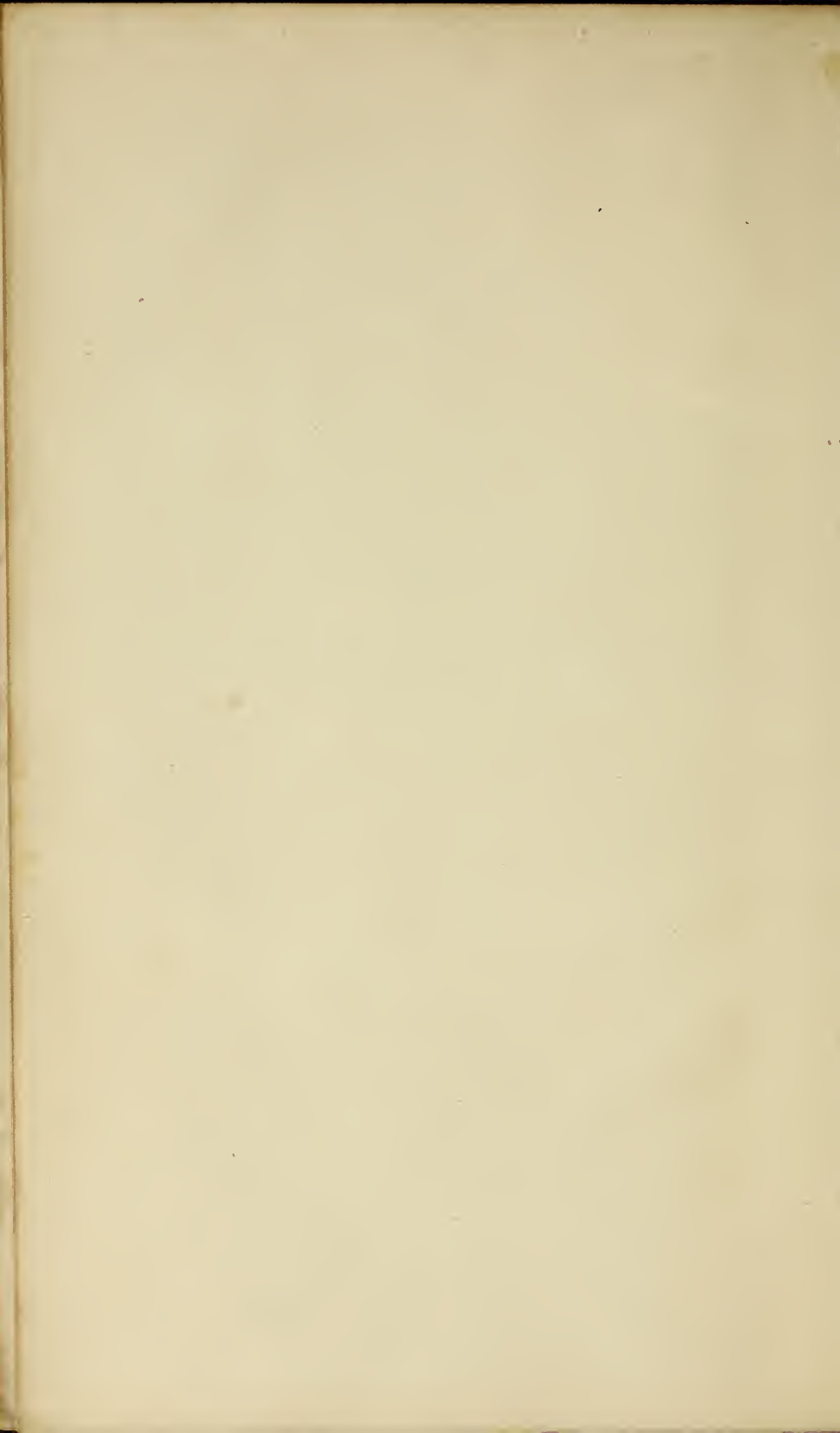


HAMLET. London, 1773.

The idea of playing HAMLET
in modern dress is not a new
one as this illustration shows.





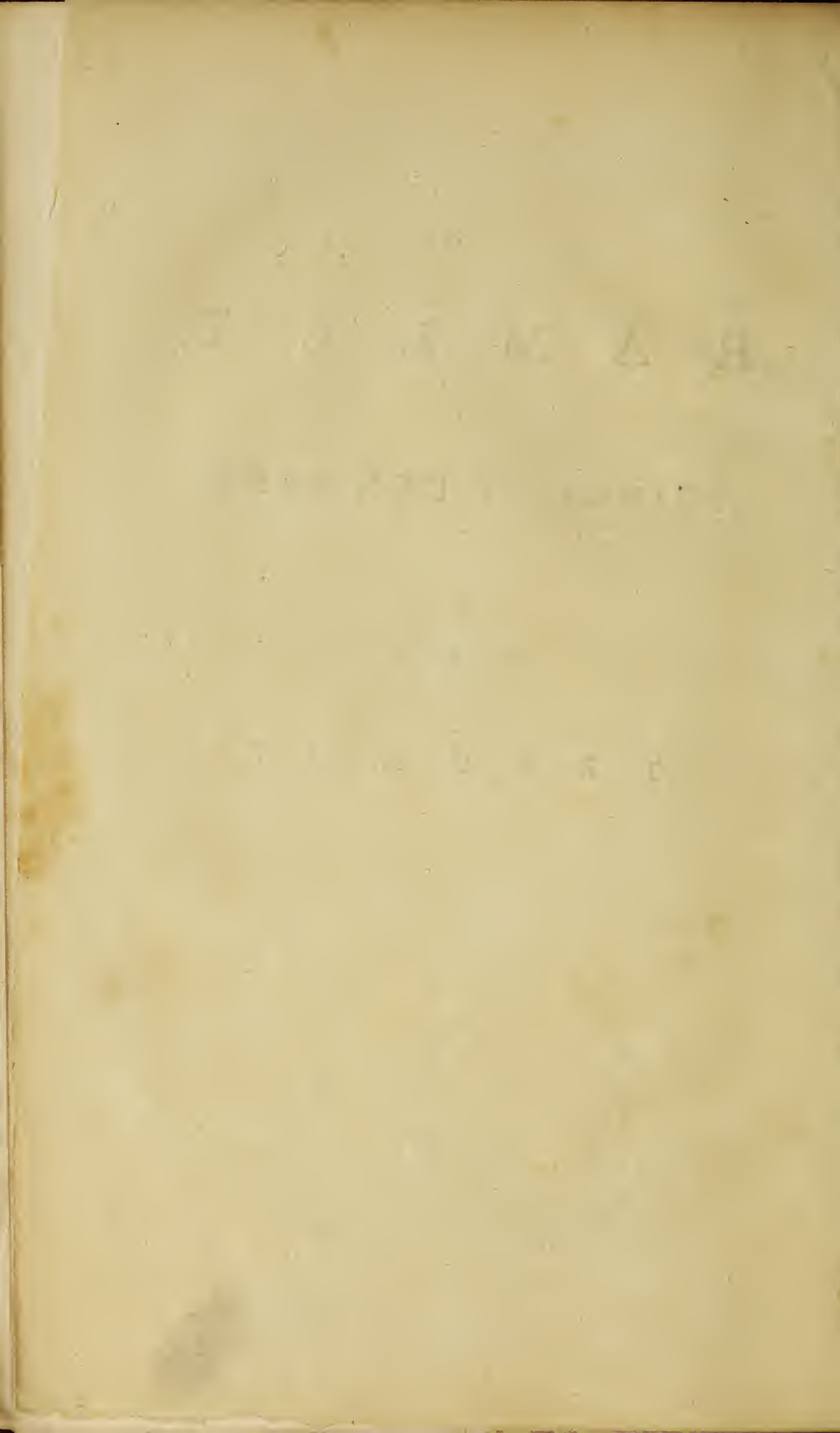


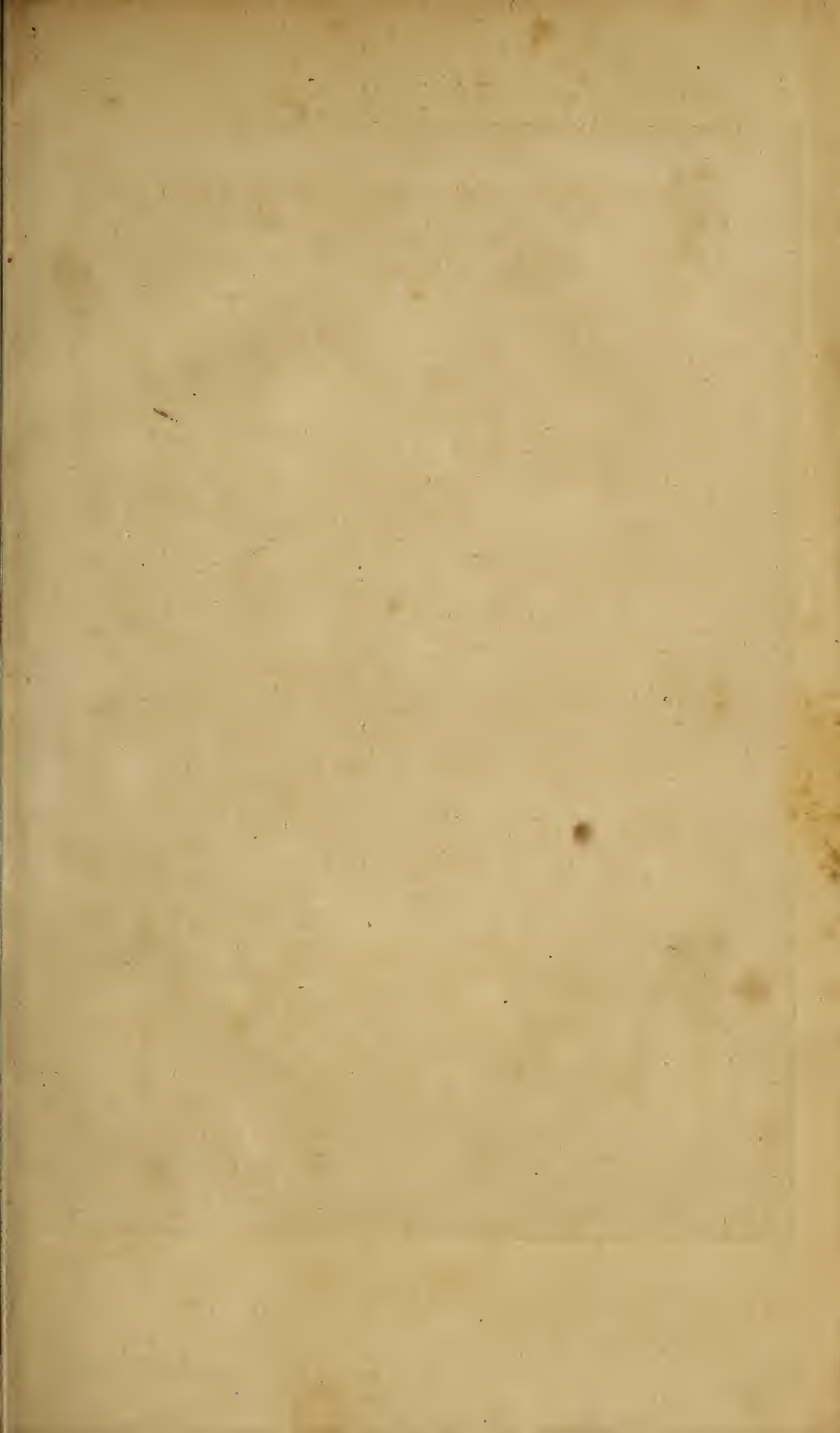
H A M L E T,

PRINCE OF DENMARK.

A

T R A G E D Y.





Act III.

HAMLET.

Scene VI



F. Hayman del.

C. J. Prignon sculp.

H A M L E T,

PRINCE OF DENMARK.

A T R A G E D Y.

BY WILLIAM SHAKESPEARE.

COLLATED WITH

THE OLD AND MODERN EDITIONS.

(By Charles Jennens.)



L O N D O N,

8780

PRINTED BY W. BOWYER AND J. NICHOLS:

AND SOLD BY W. OWEN, BETWEEN THE
TEMPLE-GATES, FLEET-STREET.

MDCCLXXIII.

U. S. F. I. N. A. M.

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151,408

May. 1873

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T H E

T R A G E D Y O F H A M L E T ,
P R I N C E O F D E N M A R K .

E D I T I O N S C O L L A T E D .

1st Quarto. **T**H E Tragicall Historie of *Hamlet*,
Prince of *Denmarke*. By *William Shakespeare*. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. At *London*, Printed by *J. R.* for *N. L.* and are to be sold at his shoppe vnder *Saint Dunston's Church* in *Fleet-street*, 1604 *.

2d Quarto. The Tragedy of *Hamlet* Prince of *Denmarke*. By *William Shakespeare*. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppy. At *London*, Printed for *John Smethwicke*, and are to be sold at his shoppe in *Saint Dunston's Church Yeard* in *Fleet-street*. Vnder the Diall. 1611.

3d Quarto. The Tragedy of *Hamlet* Prince of *Denmark*. Newly imprinted and enlarged, according to the true and perfect Copy last Printed. By *William Shakespeare*. *London*, Printed by *R. Young*

* No Copy so old as this seems to have been known by any of the modern Editors or Commentators; they mention none older than 1605.

EDITIONS COLLATED.

for John Smethwicke, and are to be sold at his Shop in Saint *Dunstan's* Church-yard in Fleet-street, under the Diall. 1637.

1st Folio. Heminge and Candell, Editors. London, Printed by Isaac Jaggard and Edward Blount. 1623.

2d Folio. The same Editors. London, Printed by Thomas Cotes and John Smethwicke, 1632.

3d Folio. The same Editors. London, Printed for Philip Chetwinde, 1664.

4th Folio. The same Editors. London, Printed for H. Herringman, E. Brewster and R. Bentley, 1685.

Octavo, Row's, London, 1709.

Duodecimo, Rowe's, ditto, 1714.

Large Quarto, Pope's, ditto, 1723.

Duodecimo, Pope's, ditto, 1728.

Octavo, Theobald's, ditto, 1733.

Duodecimo, Theobald's, ditto, 1740.

Large Quarto, Hanmer's, Oxford, 1744.

Octavo, Warburton's, London, 1747.

Ditto, Johnson's, ditto, 1765.

Ditto, Steevens's, ditto, 1766.

Capel's, without date.

* *N. B.* As *Steevens* publishes from the quartos, for brevity's sake, I take no notice of him but when he omits giving the various readings of those quarto editions he professes to collate: and it is to be understood, when I say the quartos read so or so, that I include him with them, if he is not mentioned.

D R A-

D R A M A T I S P E R S O N Æ.

<i>Claudius</i> , King of <i>Denmark</i> ,	{	Appears <i>Act</i> I. Sc. 2. <i>Act</i> II. Sc. 3, 4. <i>Act</i> III. Sc. 1, 3, 6, 7, 9, 10. <i>Act</i> V. Sc. 2. 5.
^a <i>Fortinbras</i> , Prince of <i>Norway</i> ,	{	<i>Act</i> IV. Sc. 4. <i>Act</i> V. Sc. 6.
<i>Hamlet</i> , Son to the former, and Nephew to the present King.	{	<i>Act</i> I. Sc. 2, 3, 4, 7, 8, 9. <i>Act</i> II. Sc. 5, 6, 7, 8. <i>Act</i> III. Sc. 2, 4, 5, 6, 7, 8, 10, 11. <i>Act</i> IV. Sc. 2, 3, 4. <i>Act</i> V. Sc. 1, 2, 3, 4, 5, 6.
<i>Polonius</i> , Lord Chamberlain,	{	<i>Act</i> I. Sc. 2, 6. <i>Act</i> II. Sc. 1, 2, 3, 4, 5, 7. <i>Act</i> III. Sc. 1, 2, 3, 4, 6, 8, 9, 11.
<i>Horatio</i> , Friend to <i>Hamlet</i> ,	{	<i>Act</i> I. Sc. 1, 4, 7, 9. <i>Act</i> III. Sc. 5, 6, 7, 8. <i>Act</i> IV. Sc. 5. 8. <i>Act</i> V. Sc. 1, 2, 3, 4, 5, 6.
<i>Laertes</i> , Son to <i>Polonius</i> ,	{	<i>Act</i> I. Sc. 2, 5, 6. <i>Act</i> IV. Sc. 6, 7, 9, 10. <i>Act</i> V. Sc. 2, 5.
^b <i>Voltemand</i> , <i>Corneelius</i> , ^c <i>Rosencraus</i> , ^d <i>Guildestern</i> , } Courtiers,	{	<i>Act</i> I. Sc. 2. <i>Act</i> II. Sc. 4. <i>Act</i> I. Sc. 2. <i>Act</i> II. Sc. 4. <i>Act</i> II. Sc. 3, 6, 7. <i>Act</i> III. Sc. 1, 4, 6, 7, 8, 9. <i>Act</i> IV. Sc. 1, 2, 3, 4. <i>Act</i> II. Sc. 3, 6, 7. <i>Act</i> III. Sc. 1, 4, 6, 7, 8, 9. <i>Act</i> IV. Sc. 1, 2, 3.
<i>Ofrick</i> , a Fop,	{	<i>Act</i> V. Sc. 4, 5, 6.
<i>Marcellus</i> , an Officer,	{	<i>Act</i> I. Sc. 1, 4, 7, 9.
^e <i>Bernardo</i> , } <i>Francisco</i> , } two Soldiers,	{	<i>Act</i> I. Sc. 1. 4. <i>Act</i> I. Sc. 1.
<i>Reynaldo</i> , Servant to <i>Polonius</i> ,	{	<i>Act</i> II. Sc. 1.

^a The qu's spell this name, *Fortinbrasse* and *Fortenbrasse*.

^b First and 2d qu's, *Valtemand*; 3d q. and 1st f. *Voltemond*.

^c The 1st f. spells, *Rosincrane*, *Rosincran*, and *Rosincrance*. The 2d, 3d and 4th f. *Rosincros*; R. and P. *Rosencraus* in the *Dram. Per.* but *Rosincrosse* in the body of the Play. T. W. and J. *Rosencrantz* in the *Dram. Per.* but *Rosincrantz* in the body of the Play. H. *Rosincrosse*.

^d The qu's, *Guyldensterne*; the 1st f. *Guildestern* and *Guildesterne*; the other fo's, *Guildestar* and *Guildestare*.

^e The qu's and fo's, *Barnardo*.

DRAMATIS PERSONÆ.

A Captain under <i>Fortinbras</i> ,	{ A& IV. Sc. 4.
Ghost of <i>Hamlet's</i> Father,	{ A& I. Sc. 1, 7, 8. A& III. Sc. 11.
f <i>Gertrude</i> , Q. of <i>Denmark</i> ,	{ A& I. Sc. 2. A& II. Sc. 3, 4. A& III.
and Mother to <i>Hamlet</i> ,	{ Sc. 1, 6, 7, 11. A& IV. Sc. 1, 5, 6,
	{ 7, 10. A& V. Sc. 2, 5.
<i>Ophelia</i> , Daughter to <i>Polonius</i> ,	{ A& I. Sc. 5, 6. A& II. Sc. 2. A& III.
	{ Sc. 1, 2, 3, 6, 7. A& IV. Sc. 5, 7.
Ladies attending on the Queen.	
Players,	{ A& II. Sc. 7. A& III. Sc. 4, 7, 8.
Gravemakers,	{ A& V. Sc. 1.
Sailors,	{ A& IV. Sc. 8.
Messengers, and other Attendants.	

SCENE, *ELSINOUR*.

This Story is taken from the *Danish* History, written by
Saxo Grammaticus. H.

f The qu's, *Gertrud* and *Gertrud*.

The qu's and fo's read *I* for *Ay* thro' the whole Play; and frequently *iben* for *iban*.

A SKETCH

A
S K E T C H
O F
T H E P L A Y.

A C T I.

Sc. I. **A** Platform before the palace. Enter *Ber.* and *Fran.* two centinels; *Fran.* is relieved by *Hor.* and *Mar.* Talk about a ghost having appeared. *Hor.* is incredulous. Enter ghost. They perceive it to be like the deceased king. *Hor.* speaks to it. It stalks away without answering. They conjecture about the ghost, and the warlike preparations that are making in *Denmark.* The ghost appears again. *Hor.* conjures it to speak, but in vain. The cock crows: It vanishes. Talk hereupon. *Hor.* and *Mar.* agree to tell *Ham.* of the ghost. Exeunt.

Sc. II. The palace. Enter king, queen, *Ham.* *Pol.* *Laer.* *Vol.* *Cor.* lords, and attendants. King's speech, of the death of the late king, and of his marriage with his widow; of negotiations with the court of *Nor-*

way; [Exeunt *Vol.* and *Cor.* as ambassadors to *Nor-*

SKETCH OF THE PLAY.

way] of *Laer.*'s departing for *France*. *Ham.*'s sorrow for the death of his father: Is dissuaded from going to *Wittenburg*. Exeunt.

Sc. III. Manet *Ham*. His soliloquy; On the baseness of human nature, and the frailty of his mother the queen, in so soon forgetting her former husband the late king, and incestuously marrying his brother the present king, with a comparison between them to the disadvantage of the latter.

Sc. IV. To *Ham*. enter *Hor.* *Ber.* and *Mar.* They acquaint *Ham*. with the appearance of the ghost. He determines to watch with them, that if it appeared again, he might see, and speak to it. Exeunt.

Sc. V. An apartment in *Pol.*'s house. Enter *Laer.* and *Oph.* *Laer.*'s instructions to her in the matter of *Ham.*'s love.

Sc. VI. To them enter *Pol.* He instructs *Laer.* how to behave in the foreign country whither he is travelling. *Laer.* takes his leave. Talk between *Pol.* and *Oph.* about *Ham.*'s amorous addresses to her; which he advises her not to regard.

Sc. VII. The platform before the palace. Enter *Ham.* *Hor.* and *Mar.* Talk of the drunkenness of the *Danes*. Ghost appears. *Ham.* speaks to it. It beckons him. He follows it. Exeunt.

Sc. VIII. Re-enter ghost and *Ham*. It tells him, it is the ghost of his father, and relates that, sleeping in his orchard, he was poisoned with juice of *Hebanon* pour'd in his ears, by *Ham.*'s uncle, the present king; and advises him to be revenged on the murderer; but not to contrive any punishment for the queen, leaving her only to the stings of her own conscience.

SKETCH OF THE PLAY.

conscience. Exit ghost. *Ham.'s* soliloquy. He swears to revenge his father's death.

Sc. IX. *Hor.* and *Mar.* who had followed *Ham.* at a distance, came up with him, and are inquisitive about what passed between him and the ghost. He evades satisfying them, and makes them swear to be secret in what they had seen; and if he should hereafter feign madness, they should by no token whatever discover the fraud. Exeunt.

A C T II.

Sc. I. An apartment in *Pol.'s* house. Enter *Pol.* and *Reyn.* *Pol.* gives money and notes to *Rey.* to deliver to *Laer.* and bids him make enquiry into the conduct and behaviour of *Laer.* abroad. Exit *Rey.*

Sc. II. To *Pol.* enter *Oph.* She relates a visit she had received from *Ham.* wherein he appeared to be mad. *Pol.* concludes that 'tis for love of *Oph.* he hath run mad; and determines to acquaint the king hereof. Exeunt.

Sc. III. The palace. Enter king, queen, *Ros.* *Guil.* lords, and other attendants. King mentions *Ham.'s* madness, and desires *Ros.* and *Guil.* to accompany him; and, if possible, to find out the cause of his madness. [Exeunt *Ros.* and *Guil.*] Enter *Pol.* with news of the ambassador's return. He tells the king he thinks he hath found the cause of *Ham.'s* lunacy. Exit *Pol.*

Sc. IV. Re-enter *Pol.* with ambassadors, who end their business with the king. *Pol.* proceeds to shew the cause of *Ham.'s* madness; reads a letter from *Ham.*

SKETCH OF THE PLAY.

to *Oph.* It is agreed to try *Ham.* with *Oph.* by turning them together, and watching them. Exeunt king and queen.

Sc. V. Enter *Ham.* reading. *Pol.* accosts him. *Ham.* talks wildly to him. Exit *Pol.*

Sc. VI. Enter *Ros.* and *Guil.* *Ham.* sounds them on the occasion of their being at *Denmark*, and finds they were sent for by the king. Talk of the players, who are expected.

Sc. VII. Enter *Pol.* with the news of players being arrived. Enter players. *Ham.* welcomes them. Asks for a speech from one of them. The speech. Enquires if they can act *Gonzago*, and tells them he will insert a short speech therein for them to study. Exeunt.

Sc. VIII. Manet *Hamlet.* His soliloquy; on the behaviour of the player under a feigned passion, compared with his own under a real one. The effect of stage-playing so great, that guilty persons have, by the cunning of the scene, been induced to confess their crimes. He determines to have something played like the murder of his father, before his uncle: and from his behaviour under the play to judge of his guilt.

A C T III.

Sc. I. The palace. Enter king, queen, *Pol.* *Oph.* *Ros.* *Guil.* and lords. Talk of *Ham.*'s madness; the cause not discovered. Exit queen; and *Ham.*'s trial with *Oph.* comes on. Exeunt all but *Oph.*

Sc. II.

SKETCH OF THE PLAY.

- Sc. II. *Oph.* with a book. Enter *Ham.* His soliloquy of life, and dissolution: discovers *Oph.* talks rudely with her; and bids her get to a nunnery. Exit *Ham.* *Oph.*'s soliloquy on *Ham.*'s noble perfections, overthrown by madness.
- Sc. III. Enter king and *Pol.* who had overheard what passed between *Ham.* and *Oph.* King concludes that love is not the cause of his madness: Counsels with *Pol.* about sending him to *England* for the demand of tribute; which *Pol.* agrees to, provided his mother the queen cannot by conference with him discover the cause of his griefs. *Pol.* proposes to be secretly a witness of this conference. Exeunt.
- Sc. IV. Enter *Ham.* and the players. His instructions to them. Exeunt players. Enter *Pol.* *Rof.* and *Guil.* with news that the king and queen will hear the play. Exeunt.
- Sc. V. To *Ham.* enter *Hor.* *Ham.*'s commendations of *Hor.*'s virtues. Begs him to eye the king at the play, and note his behaviour.
- Sc. VI. Enter king, queen, *Pol.* *Oph.* *Rof.* *Guil.* lords, as to the play. *Hamlet*'s mad talk: to the king, to *Pol.* to *Oph.*
- Sc. VII. Dumb shew enters. Enter player king and queen, very lovingly embracing. King lies down on a bank of flowers. She seeing him asleep leaves him. Anon comes in a fellow, takes off his coronet, kisses it, and pours poison in the king's ears and Exit. The queen returns, finds the king dead, and makes passionate action. The poisoner, with two or three mutes, comes in again, seeming to lament her. The dead body is carried away.
- The

SKETCH OF THE PLAY.

The poisoner woos the queen with gifts, she seems unwilling awhile, but in the end accepts his love. Exeunt dumb shew. Prologue to the play. Play begins. Enter player king and queen. King hath been 30 years married to the queen. Queen's protestation of inviolable love to him. King is infirm, and expects to die soon: mentions her marrying another husband, which she protests against, with oaths and imprecations. King sleeps. Queen leaves him. Enter *Lucianus*, nephew to the king. Pours poison in the king's ears.

Here the play is broke off by the king's rising and discovering marks of terror. Exeunt.

Sc. VIII. Manent *Ham.* and *Hor.* From the king's behaviour at the play, they conclude him guilty, and the ghost's words true. Enter *Rof.* and *Guil.* who brings news that the king is out of order; and that the queen desires to speak with *Ham.* in her chamber before bed-time. They found *Ham.* about his distemper, but meet with a sharp rebuff. Enter *Pol.* to tell *Ham.* the queen waits for him. Exeunt all but *Ham.* His soliloquy before going to his mother. Exit.

Sc. IX. Enter king, *Rof.* and *Guil.* The king determines to send *Ham.* to *England* with all speed, and orders *Rof.* and *Guil.* to attend him. Exeunt *Rof.* and *Guil.* Enter *Pol.* with advice that *Ham.* is going to his mother's closet, and that he (*Pol.*) will hide himself behind the arras to hear their conference. Exit. King's soliloquy on his crimes of ambition, murder and incest; addresses himself to prayer and repentance, but ineffectually.

SKETCH OF THE PLAY.

Sc. X. The king kneeling, *Ham.* enters. *Ham.* is inclined to make use of this opportunity, to kill him; but deliberates that this is not a proper time while he is praying, for then should he send his soul to heaven; but since he kill'd his father unprepared, he will wait a more proper time for his revenge, when the king shall be engaged in some debauchery that may unfit him for heaven. Exeunt.

Sc. XI. Enter queen and *Pol.* *Pol.* tells her *Ham.* is coming, and hides himself. Enter *Ham.* He begins roughly with the queen. She cries out. *Pol.* calls for help behind the arras. *Ham.* kills him; not knowing it to be *Pol.* *Ham.* proceeds to call the queen to account, for marrying his uncle and the murderer of his father. Produces two pictures, one of his uncle, the other of his father, and makes a comparison between them, which affects the queen. While he is inveighing against his uncle, enter ghost. He asks the ghost the cause of its second appearance, which answers that it is come to put him in mind of his promised revenge. Exit ghost. The queen, to whom the ghost was invisible, imputes *Ham.*'s holding discourse with *vacancy* (as she thought) to his madness. *Ham.* convinces her that he is not mad in reality, but in craft. Is sorry that he has killed *Pol.* Exeunt *Ham.*, in tugging out *Pol.*

A C T IV.

Sc. I. A royal apartment. Enter king and queen. Queen acquaints the king with *Ham.*'s having killed *Pol.*
King.

SKETCH OF THE PLAY.

- King calls *Rof.* and *Guil.* whom he fends to fearch for *Ham.* and the dead body. Exeunt.
- Sc. II. Enter *Ham.* and after him *Rof.* and *Guil.* They ask him what he has done with the dead body, but he does not fatisfy them. Exeunt.
- Sc. III. Enter king. Refolves that *Ham.* fhall be fent away fuddenly, but that it muft not appear fo to the people. Enter *Rof.* Tells the king that *Ham.* is without, guarded. Enter *Ham.* and *Guil.* King gets from *Ham.* where he has laid the body. Tells him he muft ftrait for *England.* *Ham.* takes his leave. King directs *Rof.* and *Guil.* to follow him. Exeunt. Manet king, who in a foliloquy difcovers that *Ham.* is fent to *England* to be murdered. Exit.
- Sc. IV. A camp on the frontiers of *Denmark.* Enter *Fortinbras* with an army. Bids a captain go and claim a march through the kingdom. Exeunt *Fort.* and army. Manet captain. Enter *Ham.* *Rof.* *Ham.* enquires of the captain, whofe was the army and whither purpofed. Captain tells him 'tis *Fortinbras's* army, and defigned for *Poland.* Exeunt. Manet *Ham.* His foliloquy. Blames himfelf for not having yet executed his revenge; and refolves to fix his mind more ftrongly on it.
- Sc. V. A palace. Enter queen and a gentleman, who acquaints her that *Oph.* is diftracted, and wants admiffion to her. The queen at firft refufes to fee her, but afterwards admits her. Enter *Oph.* finging diftractedly, during which enter king. After further wild behaviour, exit *Oph.* King orders her to be followed and watched. Reflects on the death of

SKETCH OF THE PLAY.

Pol. and his private interment, the madness of *Oph.* *Laertes's* coming from *France*, and the animosities that may arise among the people on these accounts. A noise within.

Sc. VI. Enter messenger, who acquaints the king, that *Laer.* is come with a riotous rabble, who proclaim him king. The doors are broke open. Enter *Laer.* demands satisfaction, and vows to revenge his father's death.

Sc. VII. Enter *Oph.* fantastically drest with straws and flowers, singing and talking wildly. *Laer.* is further moved by this scene to his revenge; and the king promises him satisfaction from the offender. Exeunt.

Sc. VIII. Enter *Hor.* and sailors, who bring him a letter from *Ham.* with news that *Ham.* in his passage to *England*, was taken prisoner by pirates, who use him kindly, and desiring *Hor.* to repair speedily to him. Exeunt.

Sc. IX. Enter king and *Laer.* Further talk of *Pol.'s* death and *Oph.'s* madness, and *Laert.'s* resolution to revenge. Enter messenger with letters from *Hamlet*, importing his being set on shore in *Denmark*, and that he will see the king on the morrow. [Exit messenger.] Who proposes a scheme for *Laert.'s* revenge on *Ham.* by engaging *Ham.* in a trial of skill at foils with *Laer.*; and *Laer.* is to make choice of an unbated sword, so that in the action *Laer.* may kill *Ham.* *Laer.* further improves upon this murderous scheme, by telling the king he will poison the point of his sword, so that if he but slightly wounded *Ham.* he would die.

Sc. X.

SKETCH OF THE PLAY.

Sc. X. Enter queen, with the news that *Oph.* while climbing to hang a garland of flowers, she had made, on a willow that hung over a brook, fell into the brook and was drowned. Exeunt.

A C T V.

Sc. I. A church. Enter two clowns, with spades and mattocks to dig *Ophelia's* grave. Humorous talk of self-murder, &c. Exit 2d clown. Enter *Ham.* and *Hor.* First clown sings. *Ham.'s* reflections on death—talk with the clown.

Sc. II. Enter king, queen, *Laer.* and a coffin, with lords and priests attendant, to the burial of *Oph.* *Laer.* leaps into the grave. *Ham.* follows. *Laer.* grapples with him. The attendants part them. Exeunt.

Sc. III. A hall in the palace. Enter *Ham.* and *Hor.* *Ham.* tells *Hor.* of the king's villainy in sending him to *England* to be murdered, and of the way he escaped.

Sc. IV. Enter *Ofrick*—tells, that the king hath laid a wager on *Ham.'s* head against *Laer.* of their skill in the rapier. *Ham.* accepts the challenge.

Sc. V. Enter king, queen, *Laer.* lords, with other attendants, with foils and gantlets. A table, and flagons of wine on it. King gives *Ham.* *Laer.'s* hand in token of friendship. *Ham.* begs him pardon for the wrongs he had done. They play. *Ham.* gives the first hit. King drinks to him, and offers him a poisoned cup. *Ham.* refuses to drink.

Gets

SKETCH OF THE PLAY.

Gets the second hit. The queen drinks to *Ham.*'s fortune out of the poisoned cup. Play again. *Laer.* wounds *Ham.* Then in scuffling they change rapiers, and *Ham.* wounds *Laer.* Queen dies, saying she is poisoned with the drink. *Laer.* tells *Ham.* that his (*Laer.*'s) foil was invenomed at the point, and that both will infallibly die with the prick. *Ham.* stabs the king. King dies. *Laer.* dies. *Ham.* finding death approaching, takes his leave of *Hor.* *Hor.* takes the poisoned cup to drink, which *Ham.* snatches out of his hand; begging *Hor.* that he would live to report his tale, and do justice to his memory.

Sc. VI. Enter *Ofr.* with news that young *Fortinbras* is come a victor from *Poland.* *Ham.* prophesies that the election for king of *Denmark* will fall on *Fortinbras*, and gives him his vote. *Ham.* dies. Enter *Fortinbras*, and *English* ambassadors, with the news that *Ros.* and *Guil.* are dead, as by order of the king. *Hor.* gives orders that the dead bodies be placed to view on a stage, and says he will relate the causes of this bloody scene. Bodies are taken up. Exeunt marching: after which a peal of ordnance is shot off.

HAMLET,

THE HISTORY OF THE

PROGRESS OF THE
ART OF PRINTING
IN GREAT BRITAIN
FROM THE FIRST
INTRODUCTION OF THE
PRESS INTO THIS
COUNTRY, TO THE
PRESENT TIME
BY
JOHN WELLS, ESQ.
OF THE MIDDLE TEMPLE
IN LAW
AND
OF THE SOCIETY OF THE
ARTS
IN LONDON
1754

LONDON
Printed by J. WELLS, at the
Sign of the Sun in St. Dunstons
Church-yard, near St. Dunstons
Church, in the County of Middlesex.
1754

H A M L E T,

PRINCE OF DENMARK.

A C T I.

S C E N E I.

A Plat-form before the Palace.

Enter Bernardo and Francisco, two Centinels.

Bernardo.

WHO's there?

Francisco.

Nay answer ^c me. Stand and unfold yourself.

Ber. Long live the king!

Fran. Bernardo?

Ber. He.

Fran. You come most ^d carefully upon your hour.

^a The scene is not described in the *nardo*, had the right of insisting upon qu's or fo's. the watch-word; which we find by

^b First and second qu's, *Whose there?* *Bernardo's* answer to be, *Long live the*

^c The emphasis should be laid on the *king*. word *me*; for *Francisco* is the centinel ^d The 3d and 4th fo's read *cheer-* upon guard; therefore he, and not *Ber-* fully.

Ber. 'Tis now struck ^e twelve; get thee to bed, *Francisco*.

Fran. For this relief much thanks. 'Tis bitter cold;
And I am sick at heart.

Ber. Have you had quiet guard?

Fran. Not a mouse stirring.

Ber. Well, good-night.

If you do meet *Horatio* and *Marcellus*,

The ^f rivals of my watch, bid them make haste.

Enter Horatio and Marcellus.

Fran. I think I hear them. Stand, ^g ho! ^h Who is there?

Hor. Friends to this ground.

Mar. And liege-men to the *Dane*.

Fran. Give you good night!

Mar. Oh, farewell, honest ⁱ soldier! Who hath reliev'd you?

Fran. *Bernardo* hath my place. Give you good night!

[*Exit Francisco.*]

Mar. Holla! *Bernardo*.

Ber. Say, what, is *Horatio* there?

Hor. A ^k piece of him.

Ber. Welcome, *Horatio*; welcome, good *Marcellus*.

^l *Mar.* What, has this thing appear'd again to-night?

^e First q. *twelve* for *twelve*.

^f *Rivals* for *partners*. W.

^g The fo's R. and P. omit *ho*!

^h The fo's and P. read *Who's* for *Who is*.

ⁱ The qu's read *souldiers*.

^k But why a *piece*? He says this as he gives his hand. Which direction should be marked. W.

By *rivals of the watch* are meant those who were to watch on the next adjoining ground. *Rivals*, in the original sense of the word, were the proprietors of neighbouring lands, parted only by a brook, which belonged equally to both. H.

The rivals of my watch. That is, those who are in competition with me, who shall discharge their duty with most exactness. *Heath's Revival*, in loc.

This is a common humorous expression, and intimates no indication of giving the hand at the same time. *Heath* in loc.

^l The qu's, &c. give this speech to *Horatio*.

Ber.

Ber. I have seen nothing.

Mar. *Horatio* says, 'tis but ^m our phantasy,
And will not let belief take hold of him,
Touching this dreaded ⁿ fight, twice seen of us;
• Therefore I have entreated him, along
With us to watch the minutes of this night;
That if again this apparition come,
He may approve our eyes, and speak to it.

Hor. Tush, tush, 'twill not appear.

Ber. Sit down awhile,
And let us once again assail your ears,
That are so fortified against our story.

^p *Mar.* What we have two nights seen—

Hor. Well, sit we down,
And let us hear *Bernardo* speak of this.

Ber. Last night of all,
When ^q yon same star, that's westward from the pole,
Had made his course ^r t' illume that part of heav'n

^m The 2d and 3d qu's read *a* for *our*. plainly as follows. *Horatio* is incredulous, *Bernardo* says, "Sit down, let us endeavour to convince you, *Horatio*,
ⁿ Perhaps *Shakespeare* wrote *spright*. "of the truth of this apparition." Upon which *Marcellus* eagerly says to *Horatio*, "What we have *two* nights seen," and attest to the truth of, sure you may believe. "Well (says *Horatio*, interrupting him) I have heard the story
W. "of this ghost from you, *Marcellus*, already; let us sit down and hear what
" *Bernardo* has to affirm about it." It must be a very dull understanding that can perceive no necessity of *H.*'s alteration.

^o This passage I have ventured to point in a different manner from all editions before; as the true sense hereby appears more clearly.

^p This line, which all the former editions have made a part of *Bernardo*'s speech, *H.* seems justly to have given to *Marcellus*; though *J.* thinks, without necessity. But can we suppose, that when *Bernardo* is beginning to speak about the ghost, *Horatio* would interrupt him, and say, *Well, sit we down and let us hear Bernardo speak of this?* This behaviour must be very absurd.—The matter is

"of the truth of this apparition." Upon which *Marcellus* eagerly says to *Horatio*, "What we have *two* nights seen," and attest to the truth of, sure you may believe. "Well (says *Horatio*, interrupting him) I have heard the story
"of this ghost from you, *Marcellus*, already; let us sit down and hear what
" *Bernardo* has to affirm about it." It must be a very dull understanding that can perceive no necessity of *H.*'s alteration.

^q Qu's and 1st and 2d fo's, *yond*.

^r Third q. *t' illumine*.

Where now it burns, *Marcellus* and myself,
The bell then beating one—

Enter the Ghost.

Mar. Peace, break thee off; look where it comes again.

Ber. In the same figure, like the king that's dead.

Mar. Thou art a scholar, speak to it, *Horatio*.

^s *Ber.* Looks it not like the king? mark it, *Horatio*.

Hor. Most like: it ^t harrows me with fear and wonder.

Ber. It would be spoke to.

Mar. ^u Speak to it, *Horatio*.

Hor. What art thou that usurp'st this time of night,
Together with that fair and warlike form,
In which the majesty of buried *Denmark*
Did ^w sometimes march? by heav'n I charge thee speak.

Mar. It is offended.

Ber. See! it stalks away.

^x *Hor.* Stay; speak; speak; I charge thee, speak.

[*Exit Ghost.*]

Mar. 'Tis gone, and will not answer.

Ber. How now, *Horatio*? you tremble and look pale.
Is not this something more than phantasy?
What think you ^y on 't?

Hor. Before my God, I might not this believe,

^s The 2d and 3d qu's and *S.* omit this line. In the first q. and all the other editions it is inserted; the words, *Most like*, in the next speech, would be impertinent without it. The first q. reads *Looks a not*, &c.

^t The qu's read, *borrowes*; all the rest, *barrows*.

^u The fo's and *R.* read, *Question it*, *Horatio*,

^w The qu's, fo's, *R.* and *C.* read *some-times*. *P.* and the subsequent editions, *some-time*.

^x So all the editions before *P.* who alters it to,

Stay; speak; I charge thee, speak.
and is followed by the editors after him, except *C.*

^y So the first q. the fo's, *R.* and *C.* the rest of it for *on 't*.

Without

Without the sensible and ^z true avouch
Of mine own eyes.

Mar. Is it not like the king?

Hor. As thou art to thyself.

Such was the ^a very armour he had on,
When ^b he th' ambitious *Norway* combated:
So frown'd he once, when in an angry parle,
He finote the ^c sleaded ^d *Polack* on the ice.
'Tis strange —

Mar. Thus twice before, and ^e just at this ^f dead hour,
With martial stalk, hath he gone by our watch.

Hor. In what particular thought to work, I know not;
But in the gross and scope of my ^g opinion,
This bodes some strange eruption to our state.

Mar. Good now sit down; and tell me, he that knows,
Why this same strict and most observant watch
So nightly toils the ^h subject of the land?
And ⁱ why such daily ^k cost of brazen cannon,
And foreign mart for implements of war?
Why such impress of ship-wrights, whose fore task
^l Does not divide the funday from the week?

^z *W.* try'd for true.

^a The 2d, 3d, and 4th fo's omit *very*.

^b The fo's omit *he*.

^c The fo's and *R.* read *sledded, sleaded,*
or *sledded*, carried on a *slead* or *sledge*.

^d The qu's and three first fo's read
Pollax; the 4th f. *Poleaxe*. *Polack* an
inhabitant of *Poland*, from the *French*
Polacque. *J.*

^e The qu's and *C.* read *jump* for *just*.

^f The 3d q, three last fo's, and *R.*
read *same* for *dead*.

^g Qu's *mine*.

^h So all before *P.* who reads *subjects*;
followed by the rest except *C.* But *sub-*
ject seems here a noun of multitude, the
subject part of the land.

ⁱ Qu's *with*. Which reading will
bear, otherwise pointing.

^k So the qu's; the rest *cast*. They
might not have the art of casting can-
non; if so, they consequently must buy
it.

^l The 3d and 4th f. *Des't* for *Does*.

M.

What might be toward, that this sweaty haste
Doth make the night joint ^m labourer with the day,
Who is't that can inform me?

Hor. That can I:

At least the whisper goes so: Our last king,
Whose image ⁿ even but now appear'd to us,
Was, as you know, by *Fortinbras* of *Norway*,
Thereto prickt on by a most emulate pride,
Dar'd to the ^o combat. In which, our valiant *Hamlet*
(For so this side of our known world esteem'd him)
Did slay this *Fortinbras*: ^p who by a seal'd compact,
Well ratified by law ^q and heraldry,
Did forfeit (with his life) all ^r those his lands
Which he stood seiz'd ^s of, to the conqueror;
Again the which, a moiety competent
Was gaged by our king; which had ^t return'd
To the inheritance of *Fortinbras*,
Had he been ^u vanquisher, ^w as by the same comart
And carriage of the ^x articles ^y desig'n'd,
His fell to *Hamlet*. Now, ^z fir, young *Fortinbras*,
Of unimproved mettle hot and full,
Hath in the skirts of *Norway*, here and there,

^m The third q. reads *labour*.

ⁿ *W.* and *J.* read *but even now*.

^o All the editions before *P.* read *combat*; he alters it to *fight*; followed by the rest, except *C.*

^p So all the editors read before *P.* who alters it to, *who by seal'd compact*; and is followed by the rest, except *C.*

^q *H.* and *W.* read *of* for *and*.

^r The qu's, *these* for *those*.

^s The fo's and *R.* on for *of*.

^t So the fo's, *R.* and *J.* the rest, *return*.

^u The 3d q. *vanquisher*.

^w So the qu's, *W.* and *C.* the fo's and *R.* *As by the same covenant*; the rest, *As by that covenant*.

^x The first q. the fo's, *R.* and *C.* read *article*.

^y The first q. reads *desseigne*; the 2d *designe*; the 3d q. and first f. *designe*.

^z *P.* and all after, except *C.* omit *fir*.

Shark'd up a list of ^a lawless resolute,
 For food and diet, to some enterprize
 That hath a stomach in 't; which ^b is no other
 (^c As it doth well appear unto our state)
 But to recover of us by strong hand
 And terms ^d compulsatory, those foresaid lands
 So by his father lost: and this, I take it,
 Is the main motive of our preparations,
 The source of this our watch, and the chief head
 Of this post-haste and romage in the land.

^e Ber. *I think it be no other, but ^f even so:*
Well may it sort that this portentous figure
Comes armed through our watch so like the king,
That was and is the question of these wars.

Hor. *A ^g moth it is to trouble the mind's eye.*
In the most high and ^h palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, ⁱ and the sheeted dead
Did squeak and gibber in the Roman streets;

* * * * *

¹ *As stars with trains of fire, and dews of blood,*

^a So the qu's and C. all the rest *land-*
less.

^b The 2d and 3d qu's, omit *is.*

^c The fo's, R. and P. *And for At.*

^d So the qu's, W. and C. the rest,
compulsive.

^e The lines in italic are omitted in
 the fo's, but restored by R.

^f First q. *enso* for *even so.*

^g The 3d q, R. and all after, *mote* for
motb.

^h *Palmy*, i. e. *victrious.* P.

R. alters *palmy* to *flourishing.*

ⁱ P, T, H, and W. omit *and.*

^k Something seems to be wanting
 here; a line perhaps might be omitted
 through mistake, somewhat like the
 following,

Tremendous prodigies in heav'n appear'd—

¹ So the qu's.

R. alters this to, *Stars shone with trains*
of fire, dews of blood fell, &c. to make
 sense of the passage, without supposing
 any thing wanting; followed by the
 rest.

^m *Disasters in the sun, and the moist star,
Upon whose influence Neptune's empire stands,
Was sick almost to dooms-day with eclipse.
And even the like precursor of ⁿ fierce events,
As harbingers preceding still the fates,
And prologue to the ^o omen coming on,
Have heav'n and earth together demonstrated
Unto our climatures and country-men —*

Enter Ghost ^p again.

But soft, behold ! lo, where it comes again !
I'll cross it though it blast me. Stay, illusion !

[^q *spreading his arms,*

If thou hast any sound, or use of voice,
Speak to me.

If there be any good thing to be done,
That may to thee do ease, and grace to me ;
Speak to me.

If thou art privy to thy country's fate,
Which happily foreknowing may avoid,
O speak :

Or, if thou hast uphoarded in thy life
Extorted treasure in the womb of earth, [^r *The cock crows,*
For which, they say, ^s you spirits oft walk in death,
Speak of it ; stay and speak — Stop it, *Marcellus* —

Mar. Shall I ^t strike it with my partizan ?

Hor. Do, if it will not stand.

^m R. and all after (except C. who reads
sin'd for *in*) read, *Disasters veil'd the*
sun.

ⁿ First q. *fear* for *fierce*.

^o T, H, and J. read *omen'd*.

^p The qu's omit *again*.

^q The qu's, *It spreads his arms*. The
fo's have no direction here.

^r The fo's omit this direction.

^s The qu's read *your* for *you*.

^t So the qu's, and P.'s quarto ; the
rest, *Strike at it, &c.*

Ber. 'Tis here—

Hor. 'Tis here—

Mar. 'Tis gone.

[^u *Exit Ghost.*]

We do it wrong, being so majestic,
To offer it the shew of violence;
For it is as the air, invulnerable,
And our vain blows, malicious mockery.

Ber. It was about to speak, when the cock crew,

Hor. And then it started like a guilty thing
Upon a fearful summons. I have heard,
The cock, that is the trumpet to the ^w morn,
Doth with his lofty and shrill-sounding throat
Awake the God of day; and at his warning,
Whether in sea or fire, in earth or air,
Th' extravagant and erring spirit hies
To his confine: and of the truth herein
This present object made probation.

Mar. It faded on the crowing of the cock.

Some ^x say, that ever 'gainst that season comes,
Wherein our Saviour's birth is celebrated,
^y This bird of dawning singeth all night long:
And ^z then, they say, no spirit ^a dares stir abroad,
The nights are wholesome, then no planets strike,
No fairy ^b takes, ^c nor witch hath power to charm;

^u This direction is not marked in the qu's.

^w The fo's and R. read *day for morn.*

^x The fo's read, *seys.*

^y So the qu's and C. the rest, *The for This.*

^z The three last fo's omit *then,*

^a So the 3d q. and C. the 1st and 2d.

No spirit dare stirre abroad; the fo's and

J. No spirit can walk abroad; R. No

spirit dares walk abroad; P. and the rest,

No spirit walks abroad.

^b The fo's read *talks for takes.*

^c So the 1st and 2d qu's, and the 1st, 2d and 3d fo's; the rest, *no for nor.*

So

So hallow'd and so gracious is that ^d time.

Hor. So have I heard, and do in part believe it,
But look, the morn, in russet mantle clad,
Walks o'er the dew of yon high ^e eastward hill;
Break we our watch up, and by my advice
Let us impart what we have seen to-night
Unto young *Hamlet*; for, upon my life,
This spirit, dumb to us, will speak to him:
Do you consent we ^f shall acquaint him with it,
As needful in our loves, fitting our duty?

Mar. Let's do't, I pray; and I this morning know
Where we shall find him most ^g convenient. [Exeunt.]

S C E N E II.

The Palace,

^h Enter Claudius King of Denmark, Gertrude the Queen,
Hamlet, Polonius, Laertes, Voltimand, Cornelius, Lords
and Attendants.

King. Though yet of *Hamlet* our dear brother's death
The memory be green, ⁱ and that it us befitted
To bear our hearts in grief, and our whole kingdom

^d So the qu's; the rest, *the* for *that*.

^e So the qu's, and *W.* and *C.* the rest
eastern.

^f *R.* reads *do* for *shall*.

^g So the qu's and *C.* the rest, conve-
niently.

^h The qu's direct, *Flourish.* Enter
Claudius king of Denmark, Gertrud the
queene, counsell, as Polonius, and his sonn
Laertes, Hamlet, cum aliis.

The fo's, Enter Claudius king of Den-
mark, Gertrude the queen, Hamlet, Polo-
nius, Laertes, and his sister Ophelia, lords,
assistants.

Rowe, Enter the king, queen, Ophelia,
Hamlet, Polonius, Laertes, Voltimand, Cor-
nelius, lords and attendants.

ⁱ So the qu's, fo's, *R.*, *J.*, and *C.*
P. reads, and that it fitted; followed by
the rest.

To

To be contracted in one brow of woe ;
 Yet so far hath discretion fought with nature,
 That we with wisest sorrow think on him,
 Together with remembrance of ourselves :
 Therefore our ^k sometime sister, now our queen,
 The imperial jointress ^l to this warlike state,
 Have we, as 'twere, with a defeated joy,
^m With an auspicious, and a dropping eye,
 With mirth in funeral, and with dirge in marriage,
 In equal scale weighing delight and dole,
 Taken to wife : nor have we herein barr'd
 Your better wisdoms, which have freely gone
 With this affair along : (for all, our thanks).
 Now follows, that you know, young *Fortinbras*,
 Holding a weak supposal of our worth,
 Or thinking, by our late dear brother's death,
 Our state to be disjoint, and out of frame,
ⁿ Colleagu'd with ^o this dream of his advantage,
 He hath not fail'd to pester us with message,
 Importing the surrender of those lands
 Lost by his father, ^p with all bands of law
 To our most valiant brother. So much for him ^q.
 Now for ourself, and for this time of meeting ;
 Thus much the business is. We have here writ
 To *Norway*, uncle of young *Fortinbras*,
 Who, impotent and bed-rid, scarcely hears

^k The fo's and R. *sometimes*.

^o The fo's read *the for this*.

^l So the qu's ; the rest, *of for to*.

^p So the qu's and C. the fo's and R.

^m So the qu's ; the rest, *With one* *with all bonds* ; P. and the rest, *by all*
auspicious, and one dropping eye. A very *bands.*
 burlesque picture !

^q Here the fo's direct, *Enter Voltimand*
and Cornelius.

ⁿ H. reads *Colleagu'd*.

Of this his nephew's purpose, to suppress
 His further gate herein; in that ^r the levies,
 The lifts, and full proportions are all made
 Out of his ^s subjects; and we here dispatch
 You good *Cornelius*, and you *Voltimand*,
 For ^t bearers of this greeting to old *Norway*;
 Giving to you no further personal power
^u To business with the king, more than the scope
^w Of these dilated articles ^x allows.

Farewel, and let your haste commend your duty.

^r *Vol.* In that, and all things, will we shew our duty.

King. We doubt ^z it nothing; heartily farewel.

[^a *Exeunt Vol. and Cor.*]

And now, *Laertes*, what's the news with you?
 You told us of some suit; what is 't, *Laertes*?
 You cannot speak of reason to the *Danes*,
 And lose your voice; What wouldst thou beg, *Laertes*?
 That shall not be my offer, not thy asking?
 The ^b head is not more native to the heart,
 The hand more instrumental to the mouth,
^c Than is the throne of *Denmark* to thy father.
 What wouldst thou have, *Laertes*?

Laer. ^d My dread Lord,

^r The 3d and 4th fo's read *be for the*.

^z The 4th f. *R.* and *P.*'s quarto read

^s First and 2d qu's, and the fo's, read, *in* for it.
subject.

^a The qu's omit this direction.

^t The fo's and *R.* read, *bearing*.

^b *II.* and *W.* read *blood* for *head*.

^u *R.*, *P.*, and *II.* read *of treaty* for *to*
business.

^c So all the editions till *H.* who alters
 it to,

^w So all before *P.* who reads *which*
 for *of*, followed by all but *J.* and *C.*

Than to the throne of Denmark is thy father.
 followed by *W.* and *J.*

^x So *J.*; all the rest *allow*.

^d The fo's and *R.* read, *Dread my*

^y In the qu's this speech is given to
 both *Cornelius* and *Voltimand*.
Lord.

Your

Your leave and favour to return to *France*;
From whence though willingly I came to *Denmark*
To shew my duty in your coronation;
Yet now I must confess, that duty done,
My thoughts and wishes bend again ^e toward *France*;
And bow them to your gracious love and pardon.

King. Have you your Father's leave? what says *Polonius*?

Pol. ^f He hath, my lord, ^g *wrung from me my slow leave,*
By laboursome petition, and at last
Upon his will I seal'd my hard consent.

I do beseech you, give him leave to go.

King. Take thy fair hour, *Laertes*, time be thine,
^h And thy best graces spend it at thy will.

But now, my cousin *Hamlet*, ⁱ and my son —

Ham. A little more than kin, and less than kind ^k.

King. How is it that the clouds still hang on you?

Ham. Not so, ^l my lord, I am too much ^m i' th' fun.

Queen. Good *Hamlet*, cast thy ⁿ nighted colour off,
And let thine eye look like a friend on *Denmark*.

Do not for ever, with thy veiled lids,
Seek for thy noble father in the dust;

^e The fo's and R. *towards*.

^f The first q. omits *He*.

^g So the qu's; R. alters it.

— by *laboursome petition*

Wrung from me my slow leave; and at last, &c.

P. again alters it from R.

— by *laboursome petition*

Wrung from me my slow leave; and at last, &c.

and is followed by all the succeeding editors, except C.

What is printed in italic is omitted in the fo's.

^h J. conjectures, *And my best graces; spend, &c.* But there is no need of alteration.

ⁱ W. reads, *kind my son*.

^k W. gives a direction that this speech of *Hamlet*'s should be spoke *aside*, and is followed by J.

^l After so the qu's insert *much*.

^m The qu's read, *in the sonne*.

ⁿ The fo's and R. read, *nightly*.

Thou

Thou know'st 'tis common, all that ° live must die,
Passing through nature to eternity.

Ham. Ay, madam, it is common.

Queen. If it be,
Why seems it so particular with thee?

Ham. Seems, madam? nay it is; I know not seems:
'Tis not alone my inky cloak, ° good mother,
Nor customary fuits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, moods, ² shapes of grief,
That can ³ denote me truly: ⁴ these indeed seem,
For they are actions that a man might play;
But I have that within, which ⁵ passeth show;
'These, but the trappings, and the fuits of woe.

King. 'Tis sweet and commendable in your nature, ⁶ *Hamlet*,
To give these mourning duties to your father:
But you must know, your father lost a father,
⁷ That father lost, lost his, and the survivor bound
In filial obligation, for some term
To do obsequious ⁸ sorrow: but to ⁹ persevere
In obstinate condolment, is a course

° The qu's and first f. read *lives*.

p The first q. reads, *cool mother*; the 2d and 3d, *could smother*.

q The first q. reads, *chapes*; the 2d and 3d qu's, and C. *shapes*; the rest, *shewes*.

r First and 2d qu's, *devote*.

s P. reads, *these may seem*.

t The qu's, *passes*.

u P. and H. omit *Hamlet*.

w *That father lost, lost his, &c.* So all the editions till P. who alters it, *That father his, &c.* and is followed by H. and W. The 4th f. reads *The* for *That*,

x Second and 3d qu's read *sorrowes*.

y The 1st and 2d qu's and three first fo's read *persever*.

Of impious stubbornness; ^z 'tis unmanly grief;
 It shews a will most incorrect to heaven,
 A heart unfortify'd, ^a a mind impatient,
 An understanding simple, and unschool'd:
 For what we know must be, and is as common
 As any the most vulgar thing to sense,
 Why should we, in our peevish opposition,
 Take it to heart? *fie!* 'tis a fault to heaven,
 A fault against the dead, a fault to nature,
 To reason most absurd, whose common theme
 Is death of fathers, and who still hath cried,
 From the first ^b coarse, 'till he that died to-day,
 "This must be so." We pray you throw to earth
 This ^c unprevailing woe, and think of us
 As of a father: for let the world take note,
 You are the most immediate to our throne,
^d And with no less nobility of love
 Than that which dearest father bears his son,
 Do I impart ^e toward you. For your intent
 In going back to school ^b to *Wittenberg*,
 It is most ⁱ retrograde to our desire:
 And we beseech you, bend you to remain
 Here in the cheer and comfort of our eye,
 Our chiefest courtier, cousin, and our son.

^z —'tis—All the editions till *P.* insert this word; he omits it, as do all the editors after him except *C.*

^a Instead of *a*, the qu's read *or*.

^b The 1st and 2d qu's, *course*.

^c *H.* reads *unavailing*.

^d *T.* reads, And with 't no less, &c. and is followed by *H.*

^e The fo's and *R.* towards.

^f Instead of *so*, the 1st q. and the fo's read *in*.

^g The 1st and 2d qu's, *retrograd*.

Queen. Let not thy ^h mother lose her prayers, *Hamlet*;
I ⁱ pray thee stay with us, go not to *Wittenberg*.

Ham. I shall in all my best obey you, madam.

King. Why 'tis a loving, and a fair reply;
Be as ourself in *Denmark*. Madam, come;
This gentle and unforc'd accord of *Hamlet*
Sits smiling ^k to my heart; in grace whereof,
No jocund health that *Denmark* drinks to-day,
But the great cannon to the clouds shall ^l tell;
And the *king's* rowse the ^m heaven shall bruit again,
Re-speaking earthly thunder. Come away.

[ⁿ *Flourish*, *exeunt* °.]

S C E N E III.

° *Manet Hamlet.*

Ham. Oh that this too, too ^p solid flesh would melt,
Thaw, and resolve itself into a dew;
Or that the Everlasting had not fix'd
His ^q cannon 'gainst ^r self-slaughter! O ^s God, God!
How ^t weary, stale, flat, and unprofitable
^u Seem to me all the uses of this world!

^h Fourth f. *brother*.

ⁱ Fo's, *prythee*.

^k *H.* reads *at for to*.

^l *H.* reads, *tell it*.

^m Three first fo's and *H. heavens*.

ⁿ All but qu's omit *flourish*.

° The qu's add, *all but Hamlet*, and
omit *Manet Hamlet*.

^p The qu's, *fallied*.

^q *T.* reads *canon*, i. e. *law*. Also
P.'s duodecimo, and the succeeding edi-
tions.

^r The two first qu's, *scale for self*.

^s So the qu's, the fo's, and all suc-
ceeding editions read, *O God! O God!*

^t Two first qu's, *wary*. *Stevens*
neglects giving the reading of 3d q.
1737, viz. *wary*.

^u The fo's and *R.* *seems*.

* Fie on 't! ah fie! 'tis an unweeded garden
That grows to feed; things rank, and gross in nature
y Possess it merely. That it should come to this!
But two months dead! nay, not so much; not two,—
So excellent a king, that was, to this,
Hyperion to a satyr: so loving to my mother
That he might not ^z let e'en the winds of heaven
Visit her face too roughly. Heav'n and earth!
Must I remember?—why, she ^a would hang on him,
As if increase of appetite had grown
By what it fed on; ^b and yet within a month!—
Let me not think ^c on 't—Frailty, thy name is woman!
A little month!—or ere those shoes were old
With which she follow'd my poor father's body,
Like *Niobe*, all tears—Why she, ^d even she
(^e O God! a beast that wants discourse of reason
Would have mourn'd longer) married with ^f my uncle,
My father's brother; ^g but no more like my father,
Than I to *Hercules*. Within a month,

* *Fie on 't! ah fie!* So the qu's and and is concurred with by H. J. and C.
C. The 1st and 2d fo's, *Fie on 't! oh* But T. reads *would for might*.
fie, fie. The 3d and 4th fo's, and all ^a The qu's, *should*.
succeeding editions, *Fie on 't! oh fie!* ^b P. omits *and*, (which is found in
y So the fo's. The qu's and P. read, all the foregoing editions) and is fol-
Possess it merely that it should come thus. lowed in this omission by all the suc-
^z Let e'en. The qu's read *beteene*. ceeding editors, except C.
First, 2d and 3d fo's, *beteene*. Fourth f. ^c —on't, is exactly treated as the
between. R. conjectures the whole line above word, *and*.
thus, ^d —even *she*. These words are not in
That he permitted not the winds of heav'n, the qu's.
and is followed by P. and W. T. sup- ^e So the qu's. The fo's and all the
posing an error in the press in the old rest read, *Oh heaven!*
editions, substitutes *let e'en*, for *beteene*; ^f The fo's and all after, *mine*.
^g —but—this word is omitted by P.

B

Ere

Ere yet the salt of most unrighteous tears
 Had left the flushing ^h in her gauled eyes
 She married. Oh most wicked speed, to post
 With such dexterity to incestuous sheets!
 It is not, nor it cannot come to good.
 But break, my heart, for I must hold my tongue.

S C E N E IV.

Enter Horatio, Bernardo, and Marcellus.

Hor. Hail to your lordship.

Ham. I am glad to see you well—*Horatio*—or I do forget myself.

Hor. The same, my lord, and your poor servant ever.

Ham. Sir, my good friend, I'll change that name with you.
 And what make you from *Wittenberg*, *Horatio*?—

Marcellus!

Mar. My good lord—

Ham. I am very glad to see you; ⁱ good even, sir.
 But ^k what, in faith, make you from *Wittenberg*?

Hor. A truant disposition, good my lord.

Ham. I would not hear ^l your enemy say so;
 Nor shall you do ^m my ear that violence,
 To ⁿ make it trustful of your own report
 Against yourself. I know you are no truant;
 But what is your affair in *Elsinore*?
 ° We'll teach you to drink deep ere you depart.

^h The fo's and R. read *of* for *in*.

ⁱ H. and W. read *good morning*.

^k The 4th f. omits *what*.

^l —*bear*—So the qu's, and all but the
 fo's and R. which read *have*.

^m The fo's and all after, *mine*, except

C.

ⁿ The three last fo's, *take*.

° The qu's read,

We'll teach you for to drink ere you depart.

Hor.

Hor. My lord, I came to see your father's funeral.

Ham. I ^p pr'ythee do not mock me, fellow student;

I think it was to ^q see my mother's wedding.

Hor. Indeed, my lord, it ^r followed hard upon.

Ham. Thrift, thrift, *Horatio*: the funeral bak'd meats
Did coldly furnish forth the marriage tables.

Would I had met my ^s dearest foe in heaven,

^t Or ever I had seen that day, *Horatio*.

My father—methinks I see my father.

Hor. ^u Where, my lord?

Ham. In my ^w mind's eye, *Horatio*.

Hor. I saw him once, ^x he was a goodly king.

Ham. ^y He was a man, take him for all in all,

I ^y shall not look upon his like again.

Hor. My lord, I think I saw him yesternight.

Ham. Saw! ^z who?

Hor. My lord, the king your father.

Ham. The king my father?

^p First f. *pray thee*.

^q The qu's omit *see*.

^r The 2d, 3d and 4th fo's read *followeth*.

^s Perhaps from the Latin *dirus*, dire, dear. In the translation of *Virgil* by *Douglass* it is spelt *dere*, which the glossary thus explains, "*Dere*, to hurt, trouble: Belg. *Deeren*, *Derein*. F. Theut. "*Deran*. A. S. *Derian*, nocere. It is hurt, "injury." And should it not be thus spelt in *Shakespeare*? But instances of our poet's using words contrary to the modern acceptation of them are numberless. *Upton*, book iii. rule 2.

I would beg leave to add another per-

haps, that as we call our greatest friend our *dearest* friend, so *Shakespeare* takes the liberty to apply *dearest* in the same manner to foe as well as friend. Besides, *dear* frequently signifies (not beloved, but) of great price or consequence.

^t The fo's and R. read, *Ere I had ever seen*, &c.

^u The fo's, and all editions after, read, *Oh where*, &c.

^w Ἐμὲ δὲ δαμνῶν τοῖς ὀφθαλμοῖς τῆς ψυχῆς
Clem. Rom. ep. i. cap. 19.

^x The qu's, *a for be*.

^y The 2d, 3d and 4th fo's, and R. read, *should*, instead of *shall*.

^z J. reads, *whom*?

Hor. Season your admiration ^a for a while
^b With an attent ear, 'till I may deliver,
 Upon the witness of these gentlemen,
 This marvel to you.

Ham. ^c For God's love, let me hear.

Hor. Two nights together had these gentlemen,
Marcellus and *Bernardo*, on their watch
 In the dead ^d waste and middle of the night,
 Been thus encountred. A figure like your father,
^e Arm'd at all points exactly, *cap-à-pe*,
 Appears before them, and with solemn march
^f Goes slow and stately by them; thrice he walk'd
 By their oppress'd and fear-surprized eyes,
 Within ^g his truncheon's length; whilst they, ^h distill'd
 Almost to jelly with the ⁱ act of fear,
 Stand dumb, and speak not to him. This to me
 In dreadful secrecy impart they did;
 And I with them the third night kept the watch;
 Where, as they had deliver'd, both in time,
 Form of the thing, each word made true and good,
 The apparition comes. I knew your father:
 These hands are not more like.

^a *T, W* and *J.* read, *but*, instead of
for.

^b So the 1st q. 1st and 2d fo's, *R.* and
C. The 2d and 3d qu's, and 3d and 4th
 fo's, read,
With an attentive ear; till I may deliver,
 and is followed by all the succeeding
 editors.

^c *For God's love, &c.* So the qu's.
 The fo's and all other editions read,
For heav'n's love,

^d The 3d q. and *J.* read *vast*.

^e The qu's read, *Armed at point, &c.*

^f The fo's and *R.* stop in the follow-
 ing manner,

*Goes slow and stately: By them thrice he
 walk'd, &c.*

^g Second and 3d qu's, *this*.

^h The fo's and *R.* read, *be-still'd*.

ⁱ Instead of, *the act*, *W.* reads, *th'*
effect.

Ham.

ACT I. SCENE IV.

21

Ham. But where was this?

Mar. My lord, upon the platform where we watch'd.

Ham. Did you not speak to it?

Hor. My lord, I did;

But answer ^k made it none; yet once methought

It lifted up ^l its head, and did address

Itself to motion, like as it would speak:

But even then the morning cock crew loud;

And at the found it shrunk in haste away,

And vanish'd from our sight.

Ham. 'Tis very strange.

Hor. As I do live, my ^m honour'd lord, 'tis true:

And we did think it writ down in our duty

To let you know of it.

Ham. ⁿ Indeed, sirs, but this troubles me.

Hold you the watch to-night?

^o *All.* We do, my lord.

Ham. Arm'd, say you?

^o *All.* Arm'd, my lord.

Ham. From top to toe?

^o *All.* My lord, from head to foot.

Ham. Then saw you not his face?

Hor. Oh yes, my lord, he wore his beaver up.

^k The 3d q. *it made none*, &c.

^l First and 2d qu's, and 1st and 2d fo's, *it for its*.

^m Second, 3d and 4th fo's, and *R.* read, *honourable*.

ⁿ So the qu's and *P.* The rest, *Indeed, indeed, sirs*, &c.

^o The qu's direct *All* to speak, *i. e.* all but *Hamlet*, viz. *Horatio*, *Bernardo* and *Marcellus*. The other editions di-

rect *Both*, but this is indeterminate which two of the three are to speak. It is strange none of the modern editors should perceive the impropriety of this latter direction.

Again, a little farther on, where the qu's direct *Both* to speak (viz. *Bernardo* and *Marcellus*) in the speech "Longer, "longer," the fo's, *R.* and *P.* direct *All*.

Ham. What, look'd he frowningly?

Hor. A countenance more in sorrow than in anger.

Ham. Pale, or red?

Hor. Nay, very pale.

Ham. And fix'd his eyes upon you?

Hor. Most constantly.

Ham. I would I had been there.

Hor. It would have much amaz'd you.

Ham. ^p Very like; stay'd it long?

Hor. While one with moderate haste might tell a hundred.

Both. Longer, longer.

Hor. Not when I saw 't.

Ham. His beard was ^q grissled?

Hor. ^r It was, as I have seen it in his life,
A sable silver'd.

Ham. ^s I will watch to-night;
Perchance 'twill walk again.

Hor. ^t I war'nt it will.

Ham. If it assume my noble father's person,
I'll speak to it, though hell itself should gape,
And bid me hold my peace. I pray you all,
If you have hitherto conceal'd this sight;
Let it be ^u tenable in your silence still:
And ^w whatsoever ^x else shall hap to-night,

^p The fo^o and R. read, *Very like*,
very like &c.

^q The qu's, W. and C. read—*grissled*,
no. The 1st f. —*grissly*, no. Second, 3d
and 4th fo's, and the other editions,
—*grissly*.

^r Third and 4th fo's, and R. read,
It was, I have seen it, &c.

^s All but qu's and C, I'll for *I will*.

^t So the qu's and C. The fo's and
all the other editions read, *I warrant*
you it will.

^u So the qu's and W. and C. The
rest, *treble for tenable*.

^w First q. *whatsoever*.

^x So the qu's, fo's, R. and C. P, for
else shall hap, reads *shall befall*; followed
by the rest.

Give it an understanding, but no tongue;
I will requite your loves: so, ^y fare ye well.
Upon the platform 'twixt eleven and ^z twelve
I'll visit you.

All. Our duty to your ^a honour. [Exeunt.

Ham. Your ^b loves, as mine to you: farewell,
My father's spirit in arms! all is not well;
I doubt some foul play: would the night were come;
'Till then sit still, my foul: ^c foul deeds will rise
(Though all the earth o'erwhelm them) to men's eyes.
[Exit.

SCENE V.

^e *An Apartment in Polonius's house.*

Enter Laertes and Ophelia ^f.

Laer. My necessities are imbarc'd; farewell;
And, sister, as the winds give benefit,
And ^g convoy ^h is assistant; do not sleep,
But let me hear from you.

Oph. Do you doubt that?

^y The qu's, *fare you well.*

^z First q. *twelve.*

^a The 2d q. reads *honor*. So Steevens,
and gives no other reading though the
3d q. 1637, which he pretends to col-
late, reads *honour*.

^b The fo's, R. P. and H, read *love* for
loves.

^c First q. *fonde* for *foul*.

^d The fo's call this *Scena Tertia*.

^e P. is the first who describes the
scene.

^f The qu's add, his sister.

^g Qu's, *convoy*.

^h The qu's read, *in* for *is*.

Laer. For *Hamlet*, and the trifling of his ⁱ favour;
 Hold it a fashion and a toy in blood,
 A violet in the youth of ^k primy nature,
^l Forward, not permanent; ^m sweet, not lasting;
 The ⁿ perfume, and suppliance of a minute;
 No more.

Oph. No more but so?

Laer. Think it no more;
 For nature crescent does not grow alone
 In ^o thews and ^p bulk; but as ^q this temple waxes,
 The inward service of the mind ^r and soul
 Grows wide withal. Perhaps he loves you now,
 And now no ^s foil ^t nor cautel doth besmerch
 The virtue of his ^u will; but you must fear,
 His greatness weigh'd, his will is not his own;
^w For he himself is subject to his birth,
 He may not, as unvalued persons do,
^x Carve for himself; for on his choice depends
 The ^y safety and ^z the health of ^a the whole state;
 And therefore must his choice be circumscrib'd
 Unto the voice and yielding of that body

ⁱ So the qu's, *T. W. J.* and *C.* The other editions, *favours*.

^k The 3d reads *prime*.

^l First and 2d fo's, *forward*.

^m *R.* inserts *tho'* before *sweet*, and is followed by all the succeeding editors, except *C.* who inserts *but* before *not*.

ⁿ The fo's and *R.* omit *perfume*, and.

^o *Thews*, i. e. sinews.

^p The qu's read *bulks*.

^q The fo's, *R.* and *P.* read *his*. *H.* reads *the*.

^r The 2d q. omits *and*.

^s Second, 3d and 4th fo's, and *R.* read *foil*.

^t *W.* reads *of* for *nor*.

^u The fo's and *R.* read *fear* for *will*.

^w This line is omitted in the qu's.

^x The 2d and 3d qu's read *crave*.

^y So the qu's, and *W. H.* and *C.* *sanity*; the rest, *sanctity*.

^z The qu's omit *the*.

^a The qu's read *this* for *the*.

Whereof

Whereof^a he is the head. Then if he says he loves you,
 It fits your wisdom so far to believe it
 As he in his^b particular^c act and place
 May give his saying deed; which is no further,
 Than the main voice of *Denmark* goes withal.
 Then^d weigh^e what loss your honour may sustain
 If with too credent ear you list his songs,
 Or lose your heart, or your chaste treasure open
 To his unmaster'd opportunity,
 Fear it, *Ophelia*, fear it, my dear sister,
^f And keep you in the rear of your affection,
 Out of the shot, and danger of desire.
 The chariest maid is prodigal enough
 If she unmask her beauty to the moon:
 Virtue itself scapes not calumnious strokes,
 The canker galls the^g infants of the spring,
 Too oft before^h their buttons be disclos'd;
 And in the morn and liquid dew of youth
 Contagious blastments are most imminent.
 Be wary then, best safety lies in fear,
 Youth to itself rebels, though none else near.

Oph. I shall th'ⁱ effect of this good lesson keep,

^a P. alters it to, *Whereof be's head.*

And is followed by all the succeeding editors, except C.

^b So the qu's. The fo's, and all editions after, except C. read *peculiar*.

^c The fo's and R. read *set and force*, for *act and place*.

^d First and 2d q. *way*. So S. and does not give the reading *weigh* of 3d q.

^e Third and 4th fo's, and R. read *that*.

^f The fo's, and all succeeding editions, except C. read, *And keep within the rear*, &c.

^g Second and 3d qu's, 2d, 3d and 4th fo's, and R. read *infant*.

^h The fo's and R. read *the* for *their*.

ⁱ P. alters this to *effects*; followed by all after, except C.

Be thou familiar, but by no means vulgar ;
^u Those friends thou hast, and their adoption try'd,
 Grapple them ^w to thy soul with ^x hoops of steel,
 But do not dull thy palm with entertainment
 Of each ^y new-hatch'd, unfledg'd ^z comrade. Beware
 Of entrance to a quarrel ; but being in,
 Bear 't that th' ^a opposer may beware of thee.
 Give ev'ry man thine ear, but few thy voice.
 Take each man's censure, but reserve thy judgment,
 Costly thy habit as thy purse can buy,
 But not exprest in fancy ; rich, not gaudy ;
 For the apparel oft proclaims the man ;
 And they in *France* of the best rank and station.
^b Are most select and generous, ^c chief in that.
 Neither a borrower, nor a lender ^d be ;
 For ^e loan oft loses both itself and friend,
^f And borrowing ^g dulls ^h the edge of husbandry,
 This above all ; to thine own self be true ;
 And it must follow, as the ⁱ night ^k the day,
 Thou canst not then be false to any man.
 Farewel ; my blessing season this in thee.

^u So the qu's. The fo's, and all the rest, read, *The friends*.

^w The qu's read *unto*.

^x All the editions before *P.* read *boops*, who alters it to *books*, and is followed by the succeeding editors. *Hooks* better continues the metaphor of *grappling* ; but *Shakespeare* frequently changes his metaphor even in the middle of a sentence.

^y Fo's and *R.* *unbatch'd*.

^z The qu's read *courage* for *comrade*.

^a First q. the fo's, and all the editions after, except *J.* read, *opposed*,

^b The first q. reads, *Or of a most, &c.*
 The 2d and 3d qu's, and the fo's, *Are of a most, &c.*

^c Fo's, *cbaff*.

^d The qu's read *boy* for *be*.

^e The qu's read *love* for *loan*.

^f The 2d, 3d and 4th fo's, *R.* and *P.* read *a* for *and*.

^g First and 2d qu's, *dulleth*.

^h First q. omits *the*.

ⁱ *W.* reads *light* for *night*.

^k The 3d q. reads *to* for *the*.

Laer.

Laer. Most humbly do I take my leave, my lord.

Pol. The time ¹ invests you ; go, your servants tend,

Laer. Farewel, *Ophelia*, and remember well

What I have said ^m to you.

Oph. 'Tis ⁿ in my memory lock'd,

And you yourself shall keep the key of it.

Laer. Farewel.

[*Exit* Laertes.

Pol. What is 't, *Ophelia*, he ^o hath said to you ?

Oph. So please you, something touching the lord *Hamlet*.

Pol. Marry, well bethought !

'Tis told me, he hath very oft of late

Given private time to you ; and you yourself

Have of your audience been most free and bounteous,

If it be so, as so 'tis put on me,

And that in way of caution, I must tell you,

You do not understand yourself so clearly,

As it behoves my daughter, and your honour.

What is between you ? Give me up the truth.

Oph. He hath, my lord, of late made many tenders
Of his affection to me.

Pol. Affection ! puh ! you speak like a green girl,
Unfitted in such perilous circumstance.

Do you believe his tenders, as you call them ?

Oph. I do not know, my lord, what I should think.

Pol. Marry ^p I'll teach you : think yourself a baby ;
That you have ta'en ^q these tenders for true pay,

¹ The fo's, R. P. H. and J. read *invests* for *invests*.

^m So all before P. who omits *to you* ;
followed by the rest, except C.

ⁿ Third f. omits *in*.

^o The 3d and 4th fo's, R. P. and H.
omit *hath*.

^p The qu's, *I will*.

^q So the qu's and C. The fo's, and all
the other editions, read *this* for *these*.

Which

Which are not sterling. Tender yourself more dearly ;
Or (not to crack the wind of the poor phrase
ⁱ Wronging it thus) you'll tender me a fool.

Oph. My lord, he hath importun'd me with love,
In honourable fashion.

Pol. Ay, fashion you may ⁱ call it : go to, go to.

Oph. And hath given countenance to his speech, my lord,
With ⁱ almost all the ⁱ holy vows of heaven.

Pol. Ay, ⁱ springes to catch woodcocks. I do know,
When the blood burns, how prodigal the soul

ⁱ The qu's read, *Wrong it thus*, &c. have the best writers refused it,
The fo's and R. read, *roaming*, P. reads *To sinner it or saint it*,
wronging, and places the parenthesis after is in *Pope*. And *Rowe*,
phrase. —Thus to coy it,

W. reads *wringing*, and gives the fol- To one who knows you to.
lowing reasons,

Or (not to crack the wind of the poor phrase) —*roaming it thus*,—

Wranging it thus, you'll tender me a fool. That is, *letting yourself loose to such improp-*
The parenthesis is closed at the wrong *per liberty*. But *wronging* seems to be
place ; and we must make likewise a more proper. *J.*

short correction in the last verse. *Polonius* is racking and playing on the word
tender, 'till he thinks proper to correct the parenthesis should end at *phrase* ;
himself for the license ; and then he but behold ! in *his* edition it does not end
would say — not farther to crack the 'till *thus*. But if (according to *Heath*,
wind of the phrase by *twisting* and *con-* *Revisal*, p. 528) the word *wronging* be
torting it as have done, &c. *W. C.* explained by *abusing* (as it certainly
follows *W.* may) we have here a very common and
intelligible phrase.

I believe (says *J.*) the word *wronging*
has reference, not to the phrase, but to
Ophelia ; if you go on *wronging it thus*,
that is, if you continue to go on *thus wrong*.
This is a mode of speaking perhaps not
very grammatical, but very common, nor

ⁱ P. and all after, except C. call 't.

ⁱ The fo's omit *almost*.

ⁱ The fo's and R. omit *holy*.

ⁱ First and 2d qu's, and 3d and 4th
fo's, *springes*.

* Lends the tongue vows. † These blazes, daughter,
 Giving more light than heat, extinct in both,
 Even in ^z their promise as it is a making,
 You must not ^a take for fire. ^b From this time ^c
 Be ^d somewhat scanter of ^e your maiden presence,
 Set your ^f intreatments at a higher rate,
 Than a command to ^g parley. For lord *Hamlet*,
 Believe so much in him, that he is young;
 And with a larger ^h tether ⁱ may he walk,
 Than may be given you. In few, *Ophelia*,
 Do not believe his vows; for they are brokers,
^k Not of that die which their investments shew,
 But mere ^l implorators of unholy suits,
 Breathing like sanctified and pious ^m bonds,
 The better to ⁿ beguile. This is for all:
 I would not, in plain terms, from this time forth,
 Have you so slander any ^o moment's leisure,
 As to give words or talk with the lord *Hamlet*.
 Look to 't, I charge you. Come your ^p ways.

Oph. I shall obey, my lord.

[*Exeunt.*]

^x The fo's and R. read *gives* for *lends*.
^y P. alters it to, *These blazes, ob my*
daughter. And is followed by the suc-
 ceeding editors, except C. who reads,

These blazes, gentle daughter.

^z The 2d and 3d qu's read *tek 't*.

^a W. *the* for *their*.

^b The fo's and R. read *for* for *from*.

^c The fo's and R. after *time*, insert
daughter.

^d The qu's and C. read *some-thing*.

^e F. reads *thy* for *your*.

^f W. reads *intraitments*, i. e. *coyness*.

A word (he says) in use among the old
English writers.

^g The 1st and 2d qu's, *parle*.

^h First q. *tider*, 2d q. *teder*, 3d q. *ted-*
der.

ⁱ W. and F. *Le may*.

^k The fo's and R. *Not of the eye, &c.*

^l The 1st q. *imploratotors*. P. *impla-*
rers, followed by the after-editors.

^m So all the editions before T. who
 alters *bonds* to *bauds*, and is followed by
 P. in his duodecimo, by H. and C. W.
 explains *bonds* by *verus*.

ⁿ The first q. reads *beguide*.

^o First q. fo's and R. *moment*.

^p So the qu's, 1st f. and C. All the
 rest read *way*.

SCENE

SCENE VII.

^a *The Platform before the Palace.*

Enter Hamlet, Horatio, and Marcellus.

Ham. The air bites ^r shrewdly; it is very cold.

Hor. It is ^s a nipping and ^t an eager air.

Ham. What hour now?

Hor. I think it lacks of ^u twelve.

Mar. No, it ^w is struck.

Hor. ^x Indeed I heard it not. It then draws near the season,
Wherein the spirit held his wont to walk.

[^y *Noise of warlike music within.*]

^z What does this mean, my lord?

Ham. The king doth ^a wake to-night, and takes his rouse,
Keeps ^b wassel, and the swagg'ring ^c up-spring reels;
And as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out
The triumph of his pledge.

Hor. Is it a custom?

^q The scene first described by R.

^r First and 2d qu's, *shrewdly*.

^s The qu's omit *a*.

^t The 3d and 4th fo's omit *an*.

^u First q. *twelve*.

^w Third and 4th fo's, *ba's* for *is*. R.
has not.

^x R. and all after omit *Indeed*, except C.
C. places a point of interrogation after it.

^y The qu's, *A flourish of trumpets and
two pieces goes (3d q. goes) off*. In fo's,
no direction.

^z S. forgets to put this line into his
edition, which is in all the rest.

^a Second and 3d qu's, *wake* for *wake*,

^b The fo's read *wassels*.

^c P. alters this to *upstart*; and is fol-
lowed by H.

Ham.

Ham. Ay, marry, is 't :

^d But to my mind, though I am native here,
And to the manner born, it is a custom
More honour'd in the breach, than the observance.

^e *This heavy-headed^f revel, east and west,
Makes us^g traduc'd and tax'd of other nations;
They^h clepe us drunkards, and with swinish phrase
Soil our addition: and indeed it takes
From our atchievements, though perform'd at height,
The pith and marrow of our attribute.*

*So, oft it chanches in particular men,
That for some viciousⁱ mole of nature in them,
As, in their birth, wherein they are not guilty,
Since nature cannot choose his origin,
By^k the o'ergrowth of some complexion,
Oft breaking down the pales and forts of reason;
Or by some habit, that too much o'er-leavens
The form of plausible manners; that these men
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's^l scar,
^m Their virtues else, be they as pure as grace,
As infinite as man may undergo,
Shall in the general censure take corruption*

^d The fo's *And* for *But*.

^e The lines printed in Italic are omitted in the fo's and R. and degraded to the bottom of the page by P. and H.

^f First q. *reuale*.

^g First q. *tradust*.

^h First and 2d qu's and P. *clip*.

ⁱ T. would have it *mould*. *Shakespeare restored*, p. 33.

^k The qu's read *their* for *thee*.

^l The qu's read *star*; so P.'s q. and H. T. amends it to *scar*; followed by P.'s duodecimo, W. and J.

^m The qu's read *His*. The amendment is T.'s.

Doth

*From that particular fault. The dram of ⁿ ill
Doth all the noble substance ° of good out,
To his own scandal.*

Enter Ghost.

Hor. Look, my lord, it comes !

Ham. Angels and ministers of grace defend us !
Be thou a spirit of health, or goblin damn'd,
Bring with thee airs from heaven, or blasts from hell,
Be thy ^p intents wicked or charitable,
Thou com'st in such a questionable shape,
That I will speak to thee. I'll call thee *Hamlet*,
King, father, royal *Dane* : ^q oh ! answer me ;
Let me not burst in ignorance, but tell
^r Why thy canoniz'd bones hearf'd in ^s death
Have burst their cerements ? why the sepulchre
Wherein we saw thee quietly ^t interr'd
Hath op'd his ponderous and marble jaws,
To cast thee up again ? What may this mean
That thou, dead coarfe, again in compleat steel,
^u Revisit'st thus the glimpses of the moon,
Making night hideous, and ^w us fools of nature
So ^x horribly to shake our disposition

ⁿ The 1st q. *eale* ; 2d and 3d, *ease*. ^t So the qu's. The fo's read *inurn'd* ;
T. *bese* for *ill* ; which I have ventured and 'are followed by all the succeeding
to put in the text instead of *eale*. editors, who give us no notice of a differ-

^o The qu's read *of a doubt*. *T.* *of* ent reading. *Interred* is certainly the
worth out. I conjecture *good out* for a most proper when spoken of a body bu-
doubt. ried without burning ; though the other

^p The fo's and R. read *events*. *W.* may be allowed as alluding to the *Roman*
advent. custom.

^q The fo's read, *Oh ! oh ! answer me*. ^u Qu's and 1st f. *revisties*.

^r *H.* reads, ^w Qu's, fo's, R. P. *we* for *us*.

Why thy bones bears'd in canoniz'd earth. ^x *T.* and the succeeding editors, ex-
^s *H.* and *W.* read *earth* for *death*. cept *C.* read *horribly*.

C

With

With thoughts ^y beyond the reaches of our souls?
 Say, why is this? wherefore? what should we do?

[^z *Ghost beckons* ^z Hamlet.]

Hor. It beckons you to go away with it,
 As if it some impartment did desire
 To you alone.

Mar. Look, with what courteous action
 It ^a waves you ^b to a more removed ground:
 But do not go with it.

Hor. No, by no means. ^c [*Holding Hamlet.*]

Ham. It will not speak; then ^d I will follow it.

Hor. Do not, my lord.

Ham. Why, what should be the fear?

I do not set my life at ^a pin's fee;
 And for my soul, what can it do to that,
 Being a thing immortal ^e as itself?
 It waves me forth again.---I'll follow it,---

Hor. What if it tempt you ^f tow'rd the flood, my lord,
 Or to the dreadful ^g summit of the ^h cliff,
 That beetles o'er his base into the sea;
 And there ⁱ assume some other horrible form,
 Which might ^k deprive your sov'reignty of reason,
 And draw you into madness? think of it.

^l *The very place puts toys of desperation,*

^y The fo's read, *beyond thee; reaches,*

^c The 3d q. *like for as.*

^z *Qu's* omit *ghost* and *Hamlet*.

^f Second q. *towards.*

^a The fo's and R. read *wafts*.

^g *Qu's, sonnet, fo's sonnet.*

^b *J.* alters this line thus, without
 giving a reason,

^h *Qu's, cleefe.*

ⁱ Fo's, *assumes.*

^k *W.* and *H.* read *deprave.*

It waves you off to a removed ground.

^l The lines in *Italic* are omitted in the
 fo's and R.

^c R. first puts in this direction.

^d The fo's and R. read *will I.*

Without

*Without more motive, into ev'ry brain,
That looks so many fathoms to the sea,
And hears it roar beneath.*

Ham. It ^m waves me still.---Go on, I'll follow thee.

Mar. You shall not go, my lord.

Ham. Hold off your ⁿ hands.

• *Hor.* Be rul'd, you shall not go.

Ham. My fate cries out,
And makes each petty ^p artery in this body
^q As hardy as the *Nemean* lion's nerve.
Still am I call'd. Unhand me, gentlemen---

[^r *Breaking from them.*

By heaven, I'll make a ghost of him that lets me ---
I say, away.---Go ^s on---I'll follow thee---

Exeunt Ghost and Hamlet.

Hor. He waxes desp'rate with ^t imagination.

Mar. Let 's follow; 'tis not fit thus to obey him.

Hor. Have after.---To what issue will this come?

Mar. Something is rotten in the state of *Denmark*.

Hor. Heaven will direct it.

Mar. Nay, let's follow him.

[*Exeunt.*

^m The fo's and R. read *wafis*.

^p First q. *arture*; 2d q. *artyre*; fo's,

ⁿ The fo's, R. P. and H. read *hand*. *artire*.

• T. W. and J. give this speech to

^q C. omits *As*.

Marcellus, contrary to all the other editions.

^r This direction first inserted by R.

^s Second q. *one*.

^t First q. *imagination*.

S C E N E VIII.

^u *A more remote part of the platform.*

Re-enter Ghost and Hamlet.

Ham. *Whither wilt thou lead me? speak, I'll go no further.

Ghost. Mark me.

Ham. I will.

Ghost. My ^y hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.

Ham. Alas, poor ghost!

Ghost. Pity me not, but lend thy serious hearing
To what I shall unfold.

Ham. Speak, I am bound to ^z hear.

Ghost. So art thou to revenge, when thou shalt hear.

Ham. What?

Ghost. I am thy father's spirit,
Doom'd for a certain time to walk the night,
And for the day confin'd ^a to fast in fires
'Till the foul crimes, done in my days of nature,
Are burnt and purg'd away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold, whose lightest word

^u This description first given by T.

^z Second q. *here*. So S. but gives

* The *fo's* and all after, except C. *Where for Whither.*

not the reading of the other qu's, *viz.*
hear.

^y First f. *bower*; 2d f. *honour*.

^a W. reads *too*, i. e. *most* or *very*.
Heath proposes, *to lasting fires*, &c.

Would

Would harrow up thy foul, freeze thy young blood,
 Make thy two eyes, like stars, start from their spheres,
 Thy ^b knotted and combined locks to part,
 And each particular hair to stand ^c on end
 Like quills upon the ^d fearful ^e porcupine ;
 But this eternal blazon must not be
 To ears of flesh and blood. ^f Lift, lift, oh lift !
 If thou didst ever thy dear father love---

Ham. ^g O God !

Ghost. Revenge his foul and most unnatural murder.

Ham. Murder ?

Ghost. Murder most foul, as in the best it is ;
 But this most foul, strange, and unnatural.

Ham. ^h Haste me to know it, that I, with wings as swift
 As meditation, or the thoughts of love,
 May sweep to my revenge.

Ghost. I find thee apt ;
 And duller shouldst thou be than the fat weed
 That ⁱ roots itself in ease on ^k *Lethe's* wharf,
 Wouldst thou not stir in this. Now, *Hamlet*, hear.
^l 'Tis given out, that, sleeping in ^m my orchard,
 A serpent stung me : ⁿ so the whole ear of *Denmark*

^b The fo's, *R. P. T.* and *H.* read
knotty.

^c The qu's, fo's, and *R.* an for on.

^d So the qu's. The fo's read *fretful*;
 and all the subsequent editors follow
 them, without mentioning any other
 reading.

^e The qu's and fo's read, *porpentine.*

^f The fo's and *R.* read, *Lift Hamlet,*
ob lift.

^g The fo's, and all the editions after,
 read, *O heav'n !*

^h The fo's read, *Haste, haste me to know*
it ; qu's, *know 't* ; *P.* omits *it.*

ⁱ The fo's, *R. P.* and *H.* read *rots.*

^k The qu's and fo's read, *Lethe's wharf.*

^l The fo's and *R.* *It's* for *'Tis.*

^m The fo's, *mine* for *my.*

ⁿ *P.* omits *so.*

Is by a forged process of my death
Rankly abus'd; but know, thou noble youth,
The serpent, that did sting thy father's life,
Now wears his crown.

Ham. Oh, my prophetic soul! ° my uncle?

Ghost. Ay that incestuous, that adulterate beast,
With witchcraft of his ^p wits, ^q with trait'rous gifts,
O wicked ^r wit, and gifts, that have the power
So to seduce! won to ^s his shameful lust
The will of my most (seeming) virtuous queen,
Oh *Hamlet*, what ^t a falling off was there
From me, whose love was of that dignity,
That it went hand in hand even with the vow
! made to her in marriage! and to decline
Upon a wretch, whose natural gifts were poor
To those of mine!

But virtue, as it never will be mov'd,
Though lewdness court it in a shape of heaven;

^u So lust, though to a radiant angel link'd,
Will ^w fate itself in a celestial bed,

And prey ^x on garbage.

But, soft! methinks I ^y scent the ^z morning air---

Brief let me be: Sleeping within my orchard,

My custom always ^a of the afternoon,

° The fo's and *R. mine.*

^w The qu's read *fort*; 3d and 4th fo's,

^p So qu's, fo's, and *R.* All after, *twit.* *feat.*

^q First, 2d and 3d fo's, *batb* for *twitb*;

^x Third and 4th fo's, *in* for *on.*

4th f. and *R. and.*

^y First and 3d qu's, 1st and 3d fo's,

^r Third q. *twit.*

sen.

^s First and 2d fo's, *this* for *his.*

^z The fo's and *R. morning's.*

^t The 1st and 2d qu's omit *a.*

^a The fo's, *R. P.* and *H.* read *in* for

^u The qu's read,

of.

So but though to a radiant angel link'd.

Upon

Upon my ^b secure hour thy uncle stole
 With juice of curfed ^c hebenon in a ^d vial,
 And in the porches of ^e my ears did pour
 The leperous distilment; whose effect
 Holds such an enmity with blood of man,
 That swift as quick-silver it courses through
 The natural gates and allies of the body;
 And, with a sudden vigour, it doth ^f possēt
 And curd, like ^g eager droppings into milk,
 The thin and wholesome blood: so did it mine,
 And a most instant tetter ^h bark'd about,
 Most lazar-like, with vile and loathsome crust
 All my smooth body.---

Thus was I, sleeping, by a brother's hand,
 Of life, of crown, ⁱ of queen, at once dispatcht;
 Cut off even in the blossoms of my sin,
^k Unhousel'd, ^l unappointed, ^m unanail'd;

Where

^b *J.* alters *secure* to *secret*.

^c The qu's, *Hebona*.

^d The fo's read *viol*, followed by all
 but *H.* *Viol* is an instrument of music;
Vial, a small bottle, more properly spelt
pbial.

^e All but qu's, *mine*.

^f The qu's, *possēsi*.

^g Fo's, *Aygre*.

^h The fo's and *R.* *bak'd*.

ⁱ The fo's and *R.* and for *of*.

^k The 1st q. reads *unbuzled*, the 2d
 and 3d, *unnuzled*.

^l The qu's, fo's, *R.* and *J.* read *dis-*
appointed. *P. H. W.* and *C.* *unanointed*.
T. *unapointed*.

^m The qu's read *unanuel'd*; the fo's
 and *R.* *unnanel'd*; *P.* and *W.* *unanel'd*;
H. and *C.* *unanneal'd*; *T.* and *J.* *una-*
neal'd.

It is hardly to be doubted that *Shake-*
speare wrote *unanail'd*. To *anail* was a
 common phrase in use in his time, mean-
 ing the same as *to anoint*. The *Rhemish*
 testament with annotations, printed 1582,
 translates *James* v. 14. thus,

Is any man sicke among you? let him
bring in the priestes of the churche, and let
them pray over^s him, anailing him with
oile in the name of our Lord

And in the annotations of this passage
 we read,

No reckoning made, but sent to my account
 With all my imperfections on my head.
 Oh horrible! oh horrible! most horrible!
 If thou hast nature in thee, bear it not;
 Let not the royal bed of *Denmark* be
 A couch for luxury and damned incest.
 But ⁿ howsoever thou ^o pursu'st this act,
 Taint not thy mind, nor let thy soul contrive
 Against thy mother aught; leave her to heaven,
 And to those thorns that in her bosom lodge,
 To prick and sting her. Fare thee well at once!
 The glow-worm shews the matin to be near,
 And 'gins to pale his uneffectual fire.

^p Adieu, adieu, adieu! remember me.

[^q *Exi.*]

Ham. O all you host of heaven! O earth! what else?
 And shall I couple hell?---^r O fie! hold, hold my heart;
 And you, my sinews, grow not instant old;

—whom the apostle willet to be called
 for to anoint the sick and to pray for him,
 &c.

Again,

Anointing with oile] Here is the sacrament of extreme unction so plainly promulgated (for it was instituted, as all other sacraments of the new testament, by our Saviour Christ himself, and as Venerable Bede thinketh, and other ancient writers, the anointing of the sick with oile, Marc. vi. pertaineth thereunto) that some heretikes, for the evidence of this place also (as of the other for good works) deny the epistle, &c.

And lest it should be objected, that *Shakespeare*, who in general makes use

of the word *anoint*, would have used it here if that had been his meaning; if we turn to the above-mentioned *Rhemish* testament, *Mark* vi. 13. we read, *And they cast out many devils, and anointed with oile many sick, and healed them.* So that *anoint* and *anoint* were words indifferently used at that time.

ⁿ The qu's, *howsoever*.

^o First and 2d qu's, *pursues*.

^p The fo's and R. read,

Adieu, adieu, Hamlet: remember me.

^q Omitted in the qu's.

^r So the 1st q. The 2d and 3d qu's, the fo's and W. read, *Oh hold my heart, except C. who omits O fie.*

But

But bear me ^s stiffly up. Remember thee !
 Ay, thou poor ghof, ^t while memory holds a feat
 In this diftracted globe. Remember thee !
 Yea, from the table of my memory
 I'll wipe away all trivial fond records,
 All ^u faws of books, all forms, all preffures paff,
 That youth and obfervation copied there ;
 And thy commandment all alone fhall live
 Within the book and volume of my brain,
 Unmix'd with bafier matter. ^w Yes, by heaven.
 O moft pernicious woman !
 O villain, villain, fmiling damned villain !
^x My tables, ---meet it is, I fet it ^y down,
 That one may fmile, and fmile, and be a villain ;
 At leaft, ^z I'm fure, it may be fo in *Denmark*. ^a [*Writing,*
 So, uncle, there you are. Now to my word ;
 It is, Adieu, adieu, remember me :
 I've fworn it.

^s The qu's read *fwiffly*.

^t Qu's, *whiles*.

^u The 2d and 3d qu's read *faw*.

^w The fo's and R, read, *Yes, yes, by*
ven.

^x The fo's and R, read, *My tables, my*
tables, &c,

^y The 3d q. omits *it*.

^z Qu's, *I am*.

^a This direction firft given by R.

SCENE

S C E N E IX.

Enter Horatio and Marcellus.

^b *Hor.* My lord, my lord.

Mar. Lord Hamlet.

Hor. Heavens secure him.

^c *Ham.* So be it.

Mar. Illo, ho, ho, my lord.

Ham. Hillo, ho, ho, boy; ^d come, bird, come.

Mar. How is 't, my noble lord?

^e *Hor.* What news, my lord?

^f *Ham.* Oh, wonderful!

Hor. Good my lord, tell it.

Ham. No, ^g you'll reveal it.

Hor. Not I, my lord, by heaven.

Mar. Nor I, my lord.

Ham. How say you then, would heart of man once think it?

But you'll be secret---

Both. Ay, by heaven, ^h my lord.

^b The fo's and R. give this speech the air, when they would have him to both *Horatio* and *Marcellus* within. come down to them. H.

^c The qu's give this speech to *Hamlet*, and the next to *Marcellus*; the fo's and all the other editions except C. give this to *Marcellus*, and the next to *Horatio*. ^e This speech is omitted in the 2d and 3d qu's.

^f The 2d q. gives this speech to *Horatio*.

^g Qu's, *You will*, &c.

^d The qu's read, *come and come*. P. ^h The words, *my lord*, are omitted in reads, *come, bey, come*. This is the call the qu's. which falconers use to their hawk in

Ham.

Ham. There's never a villain dwelling in all *Denmark*,
But he's an arrant knave.

Hor. There needs no ghost, my lord, come from the grave
To tell us this.

Ham. Why right, you are ⁱ in the right;
And so without more circumstance at all,
I hold it fit that we shake hands, and part;
You, as your business and ^k desires shall point you;
For every man has business and desire,
Such as it is; and, for my own poor part,

^l I will go pray.

Hor. These are but wild and ^m whirling words, my lord.

Ham. I'm sorry they ⁿ offend you, heartily;
Yes ^o faith, heartily.

Hor. There's no offence, my lord.

Ham. Yes, by saint *Patrick*, but there is, ^p *Horatio*,
And much offence ^q too. Touching this vision here,
It is an honest ghost, that let me tell you:
For your desire to know what is between us,
O'er-master 't as you may. And now, good friends,
As you are friends, scholars, and soldiers,
Give me one poor request.

Hor. What is 't, my lord? ^r we will.

ⁱ All but qu's and R. *i'tb'*.

^k Qu's, *desire*.

^l The fo's, R. and C. read, *Look you*,
I'll go and pray.

^m The fo's, R. P. H. and W, read
whirling; the qu's, *whurling*.

ⁿ Two last fo's and R. *offended*.

^o P. omits *faith*, which is in all the
former editions, and is followed in this
omission by all the succeeding editors, ex-

cept C. C. puts *yes* out of his text.

^p All the qu's read *Horatio*. The
fo's and all editions after read *my lord*,
except C.

^q First and 2d qu's, *to*.

^r The qu's, fo's, and R. have these
words, *we will*. P. is the first who
omits them, and is followed in this
omission by all the succeeding editors,
except C.

Ham.

Ham. Never make known what you have seen to-night,

Both. My lord, we will not.

Ham. Nay, but swear 't.

Hor. In faith, my lord, not I.

Mar. Nor I, my lord, in faith.

Ham. Upon my sword.

Mar. We have sworn, my lord, already.

Ham. Indeed, upon my sword, indeed.

Ghost. Swear. [*Ghost cries under the stage.*]

Ham. ' Ha, ha, boy, say'st thou so? art thou there,
true-penny?

Come ' on, you hear this fellow in the cellarage,

Consent to swear.

Hor. Propose " the oath, my lord.

Ham. Never to speak of this that you have seen,

Swear by my " sword.

Ghost. Swear.

Ham. *Hic et ubique?* then we'll shift * our ground.

Come hither, gentlemen,

And lay your hands again upon my sword.

' Swear by my sword,

Never to speak of this " that you have heard.

Ghost. Swear " by his sword.

^s So the qu's. The fo's, and all the rest except C. read, *Ab, ba.*

^t First f. *one.*

^u Two last fo's, and R. *my* for *the.*

^w S. puts *the* instead of *my*, as in no other edition.

^x The fo's and R. *for* for *our.*

^y The fo's, and all the succeeding editions except C. make this and the following line change places.

^z R. alters *that* to *which*, and is followed by all the succeeding editors, except C.

^a The words *by his sword* are omitted by the fo's, R. P. and H.

Ham.

Ham. Well said, old mole, ^b can'st work i' th' ^c earth so fast?
A worthy pioneer! Once more remove, good ^d friends.

Hor. Oh day and night! but this is wond'rous strange.

Ham. And therefore as a stranger ^e give it welcome.
There are more things in heav'n and earth, *Horatio*,
Than are dreamt of in your ^f philosophy. But come,
^g Here, as before, never (so help you mercy!)
How strange or odd ^h soe'er I bear myself,
As I perchance hereafter shall think meet
To put an antick disposition on,
That you, at such ⁱ times seeing me, never shall,
With arms encumbred thus, ^k or head thus shak'd,
Or by pronouncing of some doubtful phrase,
^l As, Well, well, we know—or, We could and if we would—
Or, If we list to speak—or, There be and if ^m there might—
Or such ambiguous ⁿ giving out, ^o denote
That you know aught of me; this do ^p ye swear,

^b The 3d q. reads *canst thou work*, &c.

^c The fo's read *ground* for *earth*, followed by all the succeeding editors.

^d The 2d, 3d and 4th fo's, and R. read *friend*.

^e The 3d and 4th fo's, and R.'s octavo, read *bid*.

^f The fo's, R. and H. read *our*.

^g P.'s duodecimo reads *Swear* for *Here*.

^h First and 2d qu's, *so mere*.

ⁱ All but qu's, *time*.

^k The 1st and 2d qu's, P. and all after him, read, *or this head-shake*, &c. The 3d q. reads, *or head thus shake't*. The fo's and R. read, *or thus, head-shake*.

^l So the qu's and C. All the other editions read, *As, well, we know*, &c.

^m The qu's and C. read *they*; but S. who professes to print from them with all their blunders, reads *there*.

ⁿ W. *givings out*.

^o All the editions before T. read *to note*: But with this reading the sentence would not be compleat.

^p The qu's omit *ye*. The fo's and R. read,

— *this not to do,*

So grace and mercy at your most need help you, Swear.

The succeeding editors read,

— *this do ye swear,*

So grace and mercy at your most need help you! Swear.

So

So grace and mercy at your most need help you !

Ghost. Swear.

Ham. Rest, rest, perturbed spirit. So, gentlemen,
With all my love ^a I do commend me to you ;
And what so poor a man as *Hamlet* is
May do t' express his love and friending to you,
God willing shall not lack. Let us go in ^r together ;
And still your fingers on your lips, I pray.
The time is out of joint ; oh, cursed spight,
That ever I was born to ^s set it right !
Nay, come, let's go together.

[*Exeunt.*]

^a The 2d, 3d and 4th fo's, omit *I do.*
T. W. and *J.* do *I.*

^s The 3d and 4th fo's read *see for*
set.

^r *H.* omits *together.*

A C T

A C T II.

S C E N E I.

^a *An Apartment in Polonius's House.*

^b *Enter Polonius and* ^c *Reynaldo.*

Polonius.

GIVE him ^d this money, ^e and these notes, *Reynaldo.*
Reynaldo.

I will, my lord.

Pol. You shall do ^f marvellous wisely, good *Reynaldo*,
Before you visit him ^g to make enquiry
Of his behaviour.

Rey. My lord, I did intend it.

Pol. ^h Marry, well said; very well said. Look you, sir,
Enquire me first what ⁱ *Danſkers* are in *Paris*;
And how; and who; what means; and where they keep;
What company; ^k at what expence; and finding
By this encompaſſment and drift of question,

^a The scene first described by R.

^f The first q. reads *marviles*; the fo's

^b The qu's, *Enter old Polonius with* *marvels.*
his man or two.

^g The qu's read *to make inquire*: the
fo's read, *you make inquiry*: R, *make you*
inquiry.

^c The fo's, and all the editions after,
spell this word *Reynolds*.

^d The fo's and R. read *his*.

^h First and 2d qu's, *Mary*.

^e The 2d and 3d qu's read, *and these*
two notes, &c. The 2d, 3d and 4th fo's,
and R. read, *and these notes, &c.*

ⁱ C. *Dantz'ckers*.

^k The 4th f. and R.'s octavo, omit *at*.

That

That they do know my son, come you ¹ more nearer;
^m Then your ⁿ particular demands will touch it.
 Take you, as 'twere, some distant knowledge of him:
 • As thus: I know his father and his friends,
 And in part him—Do you mark this, *Reynaldo*?

Rey. Ay, very well, my lord.

Pol. And in part him, but (you may say) not well;
 But ^p if 't be he I mean, he's very wild;
 Addicted so and so—and there put on him
 What forgeries you please; marry, none so rank,
 As may dishonour him; take heed of that;
 But, sir, such wanton, wild and usual slips,
 As are companions noted and most known
 To youth and liberty.

Rey. As gaming, my lord—

Pol. Ay, or drinking, ^q fencing, swearing,
 Quarreling, drabbing—you may go so far.

Rey. My lord, that would dishonour him.

Pol. ^r Faith no, as you may season it in the charge;
 You must not put ^s another scandal on him,
 That he is open to incontinency;
 That's not my meaning; but breathe his faults so ^t quaintly,

¹ —more nearer] So the qu's, 1st f. and C. This way of doubling the comparative is usual in *Shakespeare*. All the other editions read *more near*.

^m Second f. *than*.

ⁿ First and 2d qu's, *particular demands will touch it*. So S. but gives not the reading of his 3d q. where the words are spelt right.

• The fo's, *And thus*, &c.

^p First and 2d qu's, *y^es*. So S. but

gives not the reading of the 3d q. *if it*.

^q *W.* says, the word *fencing* is interpolated.

^r The qu's read, *Faith as you may season it*, &c.

^s *T.* in his *Shakespeare restored*, thinks we should read *an utter scandal*, &c. (in which conjecture he is followed by the editors after him, except C.) but retracts his opinion in his own edition.

^t First and 2d q. *quently*.

That

That they may seem the taints of liberty ;
The flash and out-break of a fiery mind,
A savageness in ^u unreclaimed blood
Of general assault.

Rey. But, my good lord---

Pol. ^w Wherefore should you do this ?

Rey. Ay, ^x my lord, I would know that.

Pol. Marry, sir, here 's my drift ;

And I believe it is a fetch of ^y wit.

You, laying these slight ^z fullies on my son,
As 'twere a thing a little soil'd ^a i' th' working,
Mark you your party in converse, ^b him ^c you would found,
Having ever seen, in the ^d prenominate crimes,
The youth you ^e breathe of, guilty, be assur'd,
He closes with you in this ^f consequence ;
^g Good sir, (or so) or friend, or gentleman,
According to the phrase ^h or the ⁱ addition
Of man and country.

Rey. Very good, my lord.

Pol. And then, sir, does ^k he this ;

^k He does---what was I about to say ?

^u Fo's, unreclaim'd.

^e P. alters *breathe* to *speak*. Followed

^w Second q. *wherefor*. So S. but gives by H.
not the reading of 3d q. *wherefore*.

^f The 2d q. reads *consequence*.

^x C. reads, *my good lord*, &c.

^g H. reads, *Good sir, or sir, or friend*,

^y The fo's, R. and C. for *wit* read *warrant*.

^h C. W. reads, *Good sir, or sire, &c.*

^z The first q. and P. read *sallies*.

ⁱ N. B. In the qu's the words *or so* are included in a parenthesis, as in the above text.

^a The qu's read *with working*.

^b Third q. T. W. and J. be for him.

^h Instead of *or*, the fo's and R. read *and*.

^c For *you would*, J. puts, *you 'ld*.

ⁱ First q. *addition*.

^d First and 2d qu's, *preminat*. So S. neglecting *prenominate*, the reading of 3d q.

^k Qu's, *a for be*.

¹ By the mafs, I was about to fay ⁿ something,
What did I leave ?

Rey. At, closes in the confequence ⁿ.

Pol. At, closes in the confequence---Ay, marry.

^o He closes thus: I know the gentleman,
I faw him yesterday, or ^p t' other day,
^q Or then, or then, with fuch, ^r or fuch; and, as you fay,
^s There was he gaming, there o'ertook in 's rowfe,
There falling out at tennis, or, perchance,
I faw him enter ^t fuch a houfe of ^u fale,
Videlicet, a brothel, or fo forth.---See you now,
Your bait of falshood ^w takes this ^x carp of truth:
And thus do we of wifdom and of reach,
With windlaces, and with ^y affays of byas,
By ^z indirections find directions out;
So by my former lecture and advice
Shall you my fon. You have me, have you not?

Rey. My lord, I have.

¹ The words *By the mafs*, are in the qu's, but are omitted in all the other editions.

^m The 2d, 3d and 4th fo's, and R. read *nothing*.

ⁿ The fo's and R. add to this fpeech of Reynaldo thefe words, *At friend, or fo, and gentleman*.

^o The fo's, R. and C. read,
He closes with you thus. I know the gentleman.

^p Qu's, *th' other*.

^q P. inferts but only one *or then*, and is followed by all the editors after him, except C.

^r So the qu's and C. The fo's, and all the reft, inftead of *or* read *and*.

^s The qu's read,

There was a gaming there, or took in 's rowfe.

^t The 2d q. inftead of *fuch* reads *fuch* or *fuch*; the 3d q. *fuch* and *fuch*.

^u First and 2d fo's, *faile*; 3d and 4th, *fail*.

^w First and 2d qu's, *take*. So S. without giving *takes*, the reading of 3d q.

^x The fo's read *cape* for *carp*.

^y Third q. *effayes*.

^z The 2d and 3d qu's read *indirefts*.

Pol. God ^a b'w you, ^b fare you well.

Rey. Good, my lord---

Pol. Observe his inclination ^c in yourself.

Rey. I shall, my lord.

Pol. And let him ply his musick.

Rey. Well, my lord.

[*Exit Reynaldo.*]

SCENE II.

Enter Ophelia ^d.

Pol. Farewel. How now, *Ophelia*, what's the matter?

Oph. ^e O my lord, my lord, I have been so affrighted.

Pol. With what ^f i' th' name of God?

Oph. My lord, as I was ^g sewing in my ^h closet,
Lord *Hamlet*, with his doublet all unbrac'd,
No hat upon his head, his stockings ⁱ foul'd,
Ungarter'd, and ^k down-gyved to his ancle,
Pale as his shirt, his knees knocking each other,
And with a look so piteous in purport,
As if he had been loosed out of hell,
To speak of horrors; ^l he comes before me.

^a Qu's, *buy ye*; 1st, 2d and 3d fo's, *buy you*.

^b First and 2d qu's, *far ye*, &c.

^c H. and W, *e'en for in*.

^d C. adds *hastily*.

^e So the qu's and C. The fo's and all the other editions read, *Alas, my lord, I have*, &c.

^f The fo's and all succeeding editions read, *in the name of heav'n*.

^g All but W, and J. *sewing*.

^h The fo's and R. read *chamber*.

ⁱ Instead of *foul'd*, T. puts down *loose*; and, in his note, says he has restored the reading of the elder qu's: but there is no such reading as *loose* either in the qu's, fo's, or any edition before him: nevertheless the succeeding editors, except C, implicitly following him, read *loose*.

^k The 2d q. T. W. J. and C. read *down-gyved*.

^l P. and all after, except C. insert *thus* before *he*.

Pol. Mad for thy love?

Oph. My lord, I do not know;

But, truly I do fear it.

Pol. What said he?

Oph. He took me by the wrist, ^m and held me hard;
Then goes he to the length of all his arm;
And with his other hand, thus o'er his brow;
He falls to such perusal of my face,
As ⁿ he would draw it: ^o long staid he so;
At last, a little shaking of ^p mine arm,
And thrice his head thus waving up and down,
He rais'd a sigh so ^q piteous and profound,
^r As it did seem to shatter all his bulk,
And end his being: ^s that done, he lets ^t me go,
And, with his head over his ^u shoulder turn'd,
He seem'd to find his ways without his eyes;
For out ^w o' doors he went without their ^x helps,
And, to the last, bended their light on me.

Pol. ^y Come, go with me, I will go seek the king.
This is the very ecstasy of love,
Whose violent property ^z foredoes itself,

^m The 2d, 3d and 4th fo's, and R. omit, and held me hard.

ⁿ Qu's, a for he.

^o P. alters this to, long time staid he so. And is followed by all the editors after him.

^p P.'s duodecimo reads, his for mine; 2d, 3d, 4th fo's, R. and H. my.

^q The 2d, 3d and 4th fo's, and R. for piteous read hideous.

^r So the qu's and C. The fo's and all the other editions read, That it, &c.

^s P. instead of that done, puts down then; and is followed by all the editors after him, except C.

^t Three last fo's omit me.

^u The 2d and 3d q, the fo's, and R. read shoulders.

^w First and 2d qu's, fo's, R. and P. doors.

^x So the qu's and C. All the other editions read help.

^y The fo's omit Come.

^z The 2d and 3d qu's, and W. read foregoes.

And

And leads the will to desp'rate undertakings,
As oft as any ^a passion under heav'n,
That does afflict our natures. I am sorry:
What, have you given him any hard words of late?

Oph. No, my good lord; but as you did command,
I did repel his letters, and deny'd
His access to me.

Pol. That hath made him mad.
I am sorry that with better ^b heed and judgment
I had not ^c quoted him. ^d I fear'd he did but trifle,
And meant to wrack thee; but ^e beshrew my jealousy!
^f By heaven it is as proper to our age
To cast beyond ourselves in our opinions,
As it is common for the younger fort
To lack discretion. Come, go we to the king.
This must be known; which being kept close, might move
^g More grief to hide, than hate to utter love.
^h Come. [*Exeunt.*]

^a The qu's read *passions*.

^e First and 2d qu's, and C. *beshrew*.

^b So the qu's, P. H. and C. The rest
read *speed*.

^f So the qu's and C. The fo's, with
all the rest, read, *It seems, it is as proper,*

^c The 1st and 2d qu's read *coted*; the
3d *coated*. W. reads *noted*.

&c.

^g H. reads,

^d The fo's read *I fear*, &c. P. alters
thus, *I fear'd he trifled*; and is followed
by all the succeeding editors, except C.

More grief to bide bate, than to utter love.

^h All but qu's and C, omit *come*.

SCENE III.

ⁱ *The Palace.*¹ *Enter King, Queen, Rosencraus, Guildenstern, ^m Lords, and other Attendants.*

King. Welcome, dear *Rosencraus*, and *Guildenstern*!
 Moreover that we much did long to see you,
 The need we have to use you did provoke
 Our hasty sending. ⁿ Something have you heard
 Of *Hamlet's* transformation; so I call it,
 ° Since ^p not th' exterior, nor the inward man
 Resembles that it was: what it should be
 More than his father's death, that thus hath put him
 So much from th' understanding of himself,
 I cannot ^q dream of. I entreat you both
 That being of so young days brought up with him,
 And ^r sith so neighbour'd to his youth and ^s haviour,
 That you vouchsafe your rest here in our court
 Some little time; so by your companies
 To draw him on to pleasures, and to gather
 So much as from ^t occasion you may glean,

ⁱ The fo's and R. make the 2d scene begin here.

^k R. first describes the scene.

^l Qu's, *Florish, Enter, &c.*

^m The following words of the direction put in by R. instead of *cum aliis* in the fo's.

ⁿ The 3d q, T. W. and J. read *Something you have heard.*

° Qu's, *Sib.*

^p Qu's and C. *nor.*

^q The fo's and R. instead of *dream*, read *deem*.

^r Qu's, *sib.*

^s So the qu's. W. reads *'baviour*. All the rest read *humour*.

^t The qu's read *occasion*: All the rest *occasions*.

^u Whether

^u Whether aught to us unknown afflicts him thus,
That open'd lies within our remedy.

Queen. Good gentlemen, he hath much talk'd of you ;
And sure I am, two men there ^w are not living,
To whom he more adheres : if it will please you
To shew us so much gentry and good-will,
As to ^x expend your time with us a while,
For the supply and profit of our hope,
Your visitation ^y shall receive such thanks,
As fits a king's remembrance.

Ros. Both your majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.

Guil. ^z But we both obey,
And here give up ourselves, in the full bent,
To lay our ^a service freely at your feet,
^b To be commanded.

King. Thanks, *Rosencraus* and gentle *Guildenstern*.

Queen. Thanks, *Guildenstern* and gentle *Rosencraus*.
And I beseech you, instantly to visit
My too much changed son. Go, some of ^c ye,
And bring ^d these gentlemen where *Hamlet* is.

^u This line is omitted in the fo's. The
qu's and C. read, *Whether ought, &c.* R.
and all after him read *If* instead of *Whe-*
ther.

^w The first q. reads *is for are.*

^x The 2d q. P. T. H. and W. read *ex-*
tend.

^y The 3d q. reads *should.*

^z The fo's omit *But.*

^a The fo's read *services.*

^b *To be commanded.* This line is omit-
ted in the 2d and 3d qu's, in P. and all
the editions after him, except C.

^c Qu's and C. *you.*

^d Fo's and R. *the.*

Guil. Heavens make our presence and our practices
Pleasant and helpful to him !

[*Exeunt.*

Queen. ^c Ay, amen.

Enter Polonius.

Pol. Th' ambassadors from *Norway*, my good lord,
Are joyfully return'd.

King. Thou still hast been the father of good news.

Pol. Have I, my lord ? ' I assure my good liege,
I hold my duty, as I hold my soul,
Both to my God, ^z and to my gracious king ;
And I do think (or else this brain of mine
Hunts not the trail of policy ^b so sure
ⁱ As it hath us'd to do) that I have found
The very cause of *Hamlet's* lunacy.

King. O speak of that, that I do long to hear,

Pol. Give first admittance to th' ambassadors ;

^k My news shall be the fruit ⁱ to that great feast.

King. Thyself do grace to them, and bring them in.

^m *Exit Polonius.*

ⁿ He tells me, my dear *Gertrude*, he hath found
The head and source of all your son's distemper.

^c The 1st and 2d qu's read, *I Amen.*
All the other editions, except *C*, read
Amen only.

^f So the qu's. The fo's and the rest
read, *Assure you, my good liege.*

^g The fo's read, *Both to my God, one
to my gracious king.*

^h The 3d and 4th fo's read, *so be sure,
&c.*

ⁱ So the qu's and *C*. The fo's, and all

editions after, read, *As I have us'd to do.*

^k The fo's and *R*. read, *My news shall
be the news, &c.*

^l *J. ef* for *to*.

^m This direction first inserted by *R*.

ⁿ So the 1st and 3d qu's and *C*. The
2d q. reads, *He tells me my decree: Ger-
trude, &c.* The fo's, and all the other
editions, read, *He tells me, my sweet
queen; that he hath found, &c.*

Queen.

Queen. I doubt it is no other but the main,
His father's death, ° and our hasty marriage.

SCENE IV.

¶ *Enter* Polonius, Voltimand, and Cornelius.

King. Well, we shall lift him.---Welcome, ¹ my good friends!

Say, *Voltimand*, what from our brother *Norway*?

Volt. Most fair return of greetings and desires.

Upon our first, he sent out to suppress
His nephew's levies, which to him appear'd
To be a preparation 'gainst the Polack,
But better look'd into, he truly found
It was against your highness; whereat griev'd,
That so his sickness, age, and impotence
Was falsely borne in hand, sends out arrests
On *Fortinbras*; which he, in brief, obeys;
Receives rebuke from *Norway*; and, in fine,
Makes vow before his uncle, never more
To give th' assay of arms against your majesty.
Whereon old *Norway*, overcome with joy,
Gives him ² three-score thousand crowns in annual fee,
And his commission to employ those soldiers,
So levied (as before) against the *Polack*;
With an entreaty, herein further ³ shown,
That it might please you to give quiet pass

° The fo's, and all after, read, *and our*
o'er-hasty marriage.

¶ Qu's, *Enter Embassadors.*

¹ The fo's and R, omit *my*.

² The fo's, R. P. H. W. and C. read
three thousand crowns.

³ First and 2d qu's, *shown.*

Through

Through your dominions for ^t this enterprize,
On such regards of safety and allowance,
As ^u therein are set down.

King. It likes us well;
And at our more consider'd time we'll read,
^w Answer, and think upon this business.
Mean time, we thank you for your ^x well-took labour.
Go to your rest; at night we'll feast together.
Most welcome home! [*Ex. Vol. and Cor.*]

Pol. This business is ^y well ended.
My liege and madam, to expostulate
What majesty should be, what duty is,
Why day is day, night night, and time is time,
Were nothing but to waste night, day, and time.
Therefore, ^z since brevity is the soul of wit,
And tediousness the ^a limbs and outward flourishes,
I will be brief: your noble son is mad;
Mad call I it; for, to define true madness,
What is 't, but to be nothing else but mad?
But let that go ---

Queen. More matter with less art.

Pol. Madam, I swear I use no art at all. ---
That he is mad, ^b 'tis true; 'tis true, 'tis pity;
^c And pity 'tis, 'tis true. A foolish figure,
But farewell it; for I will use no art.
Mad let us grant him then; and now remains

^t The fo's and R. read *his*.

^u The 3d q. reads *herein*.

^w *H.* alters thus, *And think upon an answer to this business*.

^x The 2d, 3d and 4th fo's, and R. read *well-look'd*.

^y The fo's and R. read *very well*.

^z The qu's omit *since*.

^a First q. *lymnes*; 2d q. *limmes*.

^b *C.* is for *'tis*.

^c The fo's, R. and P. read, *And pity, it is true, &c.*

That

That we find out the cause of this effect,
Or rather say, the cause of this defect;
For this effect, defective, comes by cause;
Thus it remains, and the remainder thus---Perpend---
I have a daughter; have ^d while she is mine,
Who in her duty and obedience---mark---
Hath given me this; now gather, and surmise.

[*He opens a letter and reads.*]

To the celestial, ^c and my ^f soul's idol, the most ^z beautified
Ophelia---(That's an ill phrase, a ^h vile phrase, ^z beautified
is a ^h vile phrase; but you shall hear, ⁱ thus)---*in her excel-*
lent white bosom; these ^k, &c.

Queen. Came this from *Hamlet* to her?

Pol. Good madam, stay a while. I will be faithful.

Doubt thou, the stars are fire, ¹ [Reading.
Doubt, that the sun doth move;
Doubt truth to be a liar,
But never doubt, I love.

^d Fo's, *whilst*.

^e The 3d q. omits *and*.

^f C. reads *soul's fair idol*, &c.

^g T. alters *beautified* to *be beatified*; and is followed by W. and C. J. says in his note that H. follows T. which is false. C. reads, that *beautified* is a *vile*, &c.

^h Fo's, *wilde*.

ⁱ So the words in the qu's; but as we are very little to regard the method of

stopping in those editions, I have stopp'd them as I thought they would best make sense; and suppose the meaning to be, *To Ophelia, most beautified in her excellent white bosom; these*.

The fo's read, *these in her excellent white bosom, these*. So C. R. and all after him, except C. read, *these to her excellent white bosom, these*.

^k All but qu's omit &c.

¹ Qu's, [Letter.

O dear

O dear Ophelia, I am ill at these numbers ; I have not art to reckon my groans ; but that I love thee best, O most best, believe it.——Adieu.

*Thine evermore, most dear lady, whilst
this machine is to him,*

Hamlet.

This in obedience hath my daughter ^m shown me,
And, more ⁿ above, ^o hath his ^p sollicitings,
As they fell out by time, by means, and place,
All given to mine ear.

King. But how hath she receiv'd his love ?

Pol. What do you think of me ?

King. As of a man faithful and honourable.

Pol. I would fain prove so. But what might you think ?
When I had seen ^q this hot love on the wing,
(As I perceiv'd it, I must tell you that,
Before my daughter told me) what might you,
Or my dear majesty, your queen here, think.
If I had play'd the desk, or table-book,
Or given my heart ^r a ^s working, mute and dumb,
Or look'd upon this love with idle sight ?
What might you think ? No, I went round to work,
And my young mistress ^t thus I did bespeak ;
Lord *Hamlet* is a prince out of thy ^u sphere,

^m Fo's and R. *shew'd*.

ⁿ The qu's read *about*.

^o The 3d q. reads *have*.

^p The fo's read *soliciting*.

^q The 3d and 4th fo's, R. P. and H.
read *bit*.

^r P. omits *a*.

^s The 3d q. the fo's and R. read *wink-*
ing.

^t The 2d q. reads *this*.

^u The 1st q. reads *star* ; the 2d q. and
1st f. *starre*.

This

This must not be; and then I ^w prescripts gave her,
That she should lock herself from ^x his resort,
Admit no messengers, receive no tokens,
^y Which done, she took the fruits of my advice;
And he, ^z repelled, (a short tale to make)
^a Fell into a sadness, then into a fast,
Thence to a ^b watch, thence into a weakness,
Thence to ^c a lightness, and, by this declension,
Into the madness, ^d wherein now he raves,
And all we ^e mourn for.

King. ^f Do you think this?

Queen. It may be very ^g like.

Pol. Hath there been such a time, ^h I'd fain know that,
That I have positively said, 'tis so,
When it prov'd otherwise?

King. Not that I know.

^w So the 1st and 2d qu's and C. All the rest read *precepts*.

^x First q. *her* for *his*.

^y Which done, she took the fruits of my advice;

And *be repulsed*,—] The fruits of advice are the effects of advice. But how could she be said to take them? The reading is corrupt. *Shakespeare* wrote Which done, see to the fruits of my advice; For, he repulsed,— W.

The fruits of advice are the behaviour consequent upon advice; so the meaning is, she took upon her such a behaviour as he had advised her to. The words *Which done*, signify, *which advice being given*.

^z The qu's read *repell'd*; all the rest *repulsed*.

^a P. alters these lines as follows,

*Fell to a sadness, then into a fast,
Thence to a watching, thence into a weakness,*
and is followed by all the succeeding editors.

P. and all after, except C, *to for into*.

P. and all after, *watching*

^b First q. *watch*.

^c The 1st and 2d qu's omit *a*.

^d The fo's read *whereon*.

^e So the qu's. All the other editions read *wail* for *mourn*.

^f The 3d q. the fo's, R. and C. read, *Do you think 'tis this?*

^g In the 1st and 2d qu's, *like*. In all other editions, *likely*.

^h Qu's, *I would*.

Pol.

Pol. Take this from this, if this be otherwise.

ⁱ [*Pointing to his head and shoulder.*]

If circumstances lead me, I will find
Where truth is hid, though it were hid indeed
Within the center.

King. How may we try it further?

Pol. You know, sometimes he walks ^k for hours together
Here in the lobby.

Queen. So he ^l does indeed.

Pol. At such a time I'll loofe my daughter to him;
Be you and I behind ^m an arras then;
Mark the encounter; If he love her not
And be not from his reason fall'n thereon,
Let me be no assistant for a state,
ⁿ But keep a farm and carters.

King. We will try it.

S C E N E V.

Enter Hamlet ^o *reading* ^p.

Queen. But look where sadly the poor wretch comes reading.

Pol. Away, I do beseech you, both away.

I'll board him presently. [*Exeunt King and Queen.*]
Oh, give me leave.---How does my good lord *Hamlet*?

ⁱ This direction first inserted by *T.*

^m The 3d q. *the* for *an*.

^k This is *H.*'s emendation, followed

ⁿ The fo's, *R.* and *P.*'s q. *And* for

by *C.* All other editions read *four* for *But*,
for.

^o The qu's omit *reading*.

^l The fo's and *R.* read *has* for *does*.

^p The fo's add *on a book*.

Ham.

Ham. Well, God 'a' mercy.

Pol. Do you know me, my lord?

Ham. ^a Excellent well; you are a fishmonger.

Pol. Not I, my lord.

Ham. Then I would you were so honest a man.

Pol. Honest, my lord?

Ham. Ay, fir; to be honest, as this world goes,
Is to be one ' man pick'd out of ' ten thousand.

Pol. That's very true, my lord.

Ham. For if the fun breed maggots in a dead dog;
Being a ' God, kissing carrion ---
Have you a daughter?

Pol. I have, my lord.

Ham. Let her not walk i'th' fun; conception is a blessing;
^u But as your daughter may *conceive*. Friend, look to 't.

Pol. How say you by that?---Still harping on my daughter!
[*Aside.*

Yet he knew me not at first; ^w he said, I was a fish-monger.

^w He is far gone; and truly, in my youth,

I suffer'd much extremity for love,

Very near this.---I'll speak to him again.

What do you read, my lord?

Ham. Words, words, words.

Pol. What is the matter, my lord?

^a The fo's and R. *Excellent, excellent* to your daughter it may be a blessing & well, &c. otherwise according as she may conceive.

^r The 3d and 4th fo's, R. P. and H. The fo's, and all succeeding editions, omit man. read, But not as your daughter may conceive.

^s The fo's and R. *two thousand*.

^t All the editions before H. read *good*.

^u So the qu's: and this is the meaning, conception is in general a blessing, but &c. ^w The qu's, *a* for *be*. The fo's, R. and C. read, *He is far gone, far gone,*

Ham.

Ham. Between ^x who ?

Pol. I mean ^y the matter that you read, my lord.

Ham. Slanders, fir ; for the satirical ^z rogue says here, that old men have grey beards ; that their faces are wrinkled ; their eyes purging thick amber, ^a and plum-tree gum ; and that they have a plentiful ^b lack of wit ; together with ^c most weak hams. All which, fir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down ; for ^d yourself, fir, ^e shall grow old as I am ; if, like a crab, you could go backward.

Pol. Though this be madness, yet there is method in 't. Will you walk out of the air, my lord ?

Ham. Into my grave ?

Pol. ^f Indeed, that 's out of the air.---

How pregnant sometimes his replies are !

A happiness that madness often hits on,

Which ^g reason and sanity could not

So ^h prosperously ⁱ be deliver'd of. ^k I will leave him,

^x The qu's, 1st f. and C. read *who* ; *should be old, as I am, &c.* H. reads the rest, *whom* ; but *Shakespeare* was not so grammatically nice ; he wrote as people discoursed in common : at this day we say, *Between who ?* in common talk. ^f This speech in the qu's is printed

^y The fo's and R. read, *the matter you mean, &c.* ^g The qu's read *reason and sanity*.

^z So the qu's and C. The fo's and all other editions read, *the satirical slave, &c.* The fo's, R. and C. read, *reason and sanity*. P. and the rest, *sanity and reason*.

^a The fo's and R. read *or for and*. ^h The 3d q. reads *happily for prosperously*.

^b The fo's read *lack*. ⁱ P. reads this word *be* after *could not*

^c The fo's and R. omit *most*. in the foregoing line ; and is followed by

^d The fo's and R. read, *you yourself*, the editors after him, except C.

^e *&c.* ^k P. alters *I will* to *I'll* ; followed by

^g So the qu's and C. The fo's read all after but C.

^l *And*

¹ *And suddenly contrive the means of meeting*

¹ *Between him and my daughter.*

¹ *My honourable lord, I will most humbly*

Take my leave of you.

Ham. You cannot ^m take from me any thing that ⁿ I will more willingly part withal, ^o except my life, except my life, except my life.

Pol. Fare you well, my lord.

Ham. These tedious old fools!

Pol. You go to seek ^p the lord *Hamlet*; there he is.

[*Exit.*

SCENE VI.

Enter Rosincraus and Guildenstern.

Ros. God save you, sir.

Guil. ^q My honour'd lord!

Ros. My most dear lord!

Ham. My ^r excellent good friends! How dost thou, *Guildenstern*?

^s Ah! *Rosincraus*, good lads! how do 'ye both?

Ros. As the indifferent children of the earth.

Guil. Happy in that we are not ^u over-happy,

¹ The words printed in italic, in these three lines, are omitted in the qu's. other editions read *except my life*, but once without any addition.

C. omits *honourable* and *most humbly*.

^p So the qu's and C. The fo's and R.

^m Between *cannot* and *take* the word *sir* is inserted in all editions but the qu's.

read *my* for *the*; the rest omit *the*.

^q Fo's, *Mine*.

^r First q. *excellent*.

ⁿ Qu's read, *I will not more, &c.*

^s The 1st and 2d qu's, A; 3d and C.

^o So the qu's and C. The fo's and R.

Ab. All the rest, *Qb 1*

read, *except my life, my life*. All the

^t Qu's, *you*.

^u The qu's read *ever happy*.

On fortune's ^w cap we are not the very button.

Ham. Nor the soles of her shoe?

Ros. Neither, my lord.

Ham. Then you live about her waist, or in the middle of her ^x favours?

Guil. 'Faith, ^y her privates we.

Ham. In the secret parts of fortune? oh! most true; she is a strumpet. ^z What news?

Ros. None, my lord, but ^a that the world's grown honest.

Ham. Then is dooms-day near; but your news is not true.

^b *Let me question more in particular: what have you, my good friends, deserved at the hands of fortune, that she sends you to prison hither?*

Guil. Prison, my lord?

Ham. Denmark 's a prison.

Ros. Then is the world one.

Ham. A goodly one, in which there are many confines, wards and dungeons; Denmark being one o' the worst.

Ros. We think not so, my lord.

Ham. Why then, 'tis none to you; for there is nothing either good or bad, but thinking makes it so: to me it is a prison.

Ros. Why then your ambition makes it one; 'tis too narrow for your mind.

Ham. Oh God! I could be bounded in a nutshell, and count myself a king of infinite space; were it not that I have bad dreams.

^w The 1st and 2d qu's read *lap*.

^x The fo's and R. read *favour*.

^y Here T. interpolates *in before her*; followed by all after but C.

^z The fo's and R. read, *What's the news?*

^a The qu's omit *that*.

^b What is printed in *italic* here, is not in the qu's.

Guil.

Guil. *Which dreams indeed are ambition; for the very substance of the ambitious is merely the shadow of a dream.*

Ham. *A dream itself is but a shadow.*

Ros. *Truly, and I hold ambition of so airy and light a quality, that it is but a shadow's shadow.*

Ham. *Then are our beggars, bodies; and our monarchs and out-stretch'd heroes, the beggars' shadows. Shall we to th' court? for, by my ^c say, I cannot reason.*

Both. *We'll wait upon you.*

Ham. *No such matter. I will not sort you with the rest of my servants; for, to speak to you like an honest man, I am most dreadfully attended. But in the beaten way of friendship, what make you at Elsinoor?*

Ros. *To visit you, my lord; no other occasion.*

Ham. *Beggar that I am, I am ^d even poor in thanks; but I thank you; and sure, dear friends, my thanks are too dear ^e a halfpenny. Were you not sent for? Is it your own inclining? Is it a free visitation? ^f Come, come, deal justly with me; come, come; nay, speak.*

Guil. *What should we say, my lord?*

Ham. *^g Any thing, but to the purpose. You were sent for; and there is a kind of confession in your looks, which your modesties have not craft enough to colour. I know the good king and queen have sent for you.*

Ros. *To what end, my lord?*

Ham. *That you must teach me; but let me conjure you by the rights of ^h our fellowship, by the consonancy of our*

^c Fo's, *say*.

^d First and 2d qu's, *ever*.

^e T. W. and F. read *of a halfpenny*.

H. and C. *at a halfpenny*.

^f So the qu's. The fo's and the rest

read, *Come, deal justly, &c.*

^g The fo's and R. read, *Why any thing,*

&c.

^h Third and 4th fo's, *your*.

ⁱ The 3d q. reads *fellowships*.

youth, by the obligation of our ever-preserved love, and by what more dear, a better proposer ^k could charge you withal; be even and direct with me, whether you were sent for or no.

Ref. What say you?

¹ [*To Guildenstern.*

Guild. My lord, we were sent for.

Ham. I will tell you why. So shall my anticipation prevent your ^m discovery, and, your secrecy to the king and queen moult no feather. I have of late, but wherefore I know not, lost all my mirth, forgone all custom of ⁿ exercises; and indeed it goes so ^o heavily with my disposition, that this goodly frame the earth seems to me a sterile promontory; this most excellent canopy the air, look you, this brave ^p overchanging ^q firmament, this majestic roof fretted with golden fire, why it ^r appeareth ^s nothing to me ^t but a foul and pestilent congregation of vapours. What ^u a piece of work is ^w a man! how noble in reason! how infinite in ^x faculties! In form and moving how express and admirable! In action how like an angel! In apprehensions how like a God! The beauty of the world! The paragon of animals! and yet to me what is this quintessence of dust? Man de-

^k The qu's, instead of *could* read *can*.

^r Second, 3d and 4th fo's read *appeared*.

^l This direction first by *T*.

^m The fo's read, *your discovery of your secrecy to the king and queen: moult no feather, I have of late, &c.*

^s So the qu's. The fo's, and all editions after, read, *no other thing*.

ⁿ So the qu's and C. The fo's and the rest read, *exercise*.

^t So the qu's. All other editions, *than*.

^o The fo's read *heavenly*.

^u The 1st and 2d qu's omit *a*.

^p The 2d and 3d qu's read *overchanged*.

^w Third q. omits *a*.

^q The fo's and R. omit *firmament*.

^x The fo's and R. read *faculty*.

lights not me; ^y nor ^z woman neither; though by your smiling you seem to say so.

Rof. My lord, there was no such stuff in my thoughts.

Ham. Why did ^a you laugh ^b then, when I said, man de- lights not me?

Rof. To think, my lord, if you delight not in man, what lenten entertainment the players shall receive from you; we ^c accosted them on the way, and hither are they coming to offer you service.

Ham. He that plays the king shall be welcome; his ma- jesty shall have tribute ^d of me: the adventurous knight shall use his foil and target: the lover shall not ^e sigh *gratis*: the humourous man shall end his part in peace: ^f *the clown shall make those laugh whose lungs are tickled o' th'* ^g *sere*: and the lady shall say her mind freely, or the ^h blank verse shall halt for 't. What players are they?

Rof. Even those you were wont to take ⁱ such delight in, the tragedians of the city.

Ham. How chances it, ^k they travel? their residence both in reputation and profit was better, both ways.

^y The fo's and R. read *no nor*, &c.

^z First q. *women*.

^a Qu's, *ye*.

^b The fo's and all editions after, ex- cept C. omit *then*.

^c The 1st and 2d qu's read *coted*. The 3d q. and the fo's read, *coated*. Perhaps *Shakespeare* wrote *quoted*. *Accosted* is R.'s emendation.

^d The 1st and 2d qu's read *on*.

^e The 2d q. reads *sing*.

^f The sentence in italic is not in the qu's. The fo's, R. and W, only have it.

^g *Sere*, i. e. *dry*, withered. *Johnson's* dictionary. Then the sense will be (*as Shakespeare* frequently uses adjectives as substantives) *Whose lungs are tickled o' th' dry*; or, *whose lungs are withered*.

^h First q. *black*.

ⁱ The fo's and all succeeding editions omit *such*.

^k The 2d q. *the for they*.

Rof. I think, their ¹ inhibition comes by ^m the means of the late ¹ innovation.

Ham. Do ⁿ they hold the fame estimation they did when I was in the city? are they so followed?

Rof. No indeed ^o are they not.

Ham. ^p *How comes it? do they grow rusty?*

Rof. *Nay, their endeavour keeps in the wonted pace; but there is, fir, an ^q aiery of children, little ^q eyases, that cry out on the top of ^r question; and are most tyrannically clapt for ^t: these are now the fashion, and so ^s berattle the common stages (as they call them) that many wearing rapiers are afraid of goose-quills, and dare scarce come thither.*

Ham. *What, are they children? who maintains ^t 'em? how are they ^u escoted? will they pursue the quality no longer than they can sing? will they not say afterwards? If they should grow themselves to common players (as it is ^w most like, if their means are ^x no better) their writers do them wrong to make them exclaim against their own succession.*

Rof. *'Faith there has been much to do on both sides; and the nation holds it no sin, ^y to tar them on to controversy. There was,*

¹ *J.* thinks inhibition and innovation should change places.

^m *J.* omits *the*.

ⁿ The 2d q. *the* for *they*.

^o So the 1st and 2d qu's and C. All the rest read, *they are not*.

^p What is printed in italics is not in the qu's.

^q The fo's, R. and P, read *Yases*; which seems to be no *English* word. T. corrects it, *eyases*. An *aiery* or *eyery* is a hawk's or eagle's nest; and *eyases* are young nestlings, creatures just out of the egg. P. informs us that this passage relates to the

playhouses then contending, the *Bank-side*, the *Fortune*, &c.—play'd by the children of his majesty's chapel.

^r C. *the question*, &c.

^s The 1st f. reads *berattled*.

^t C. *them*.

^u *Escoted*, pensioned: from the *French Escot*, a shot or reckoning. H.

^w The fo's and R. read, *like most*. P. corrects it, *most like*.

^x Second f. *not*.

^y P.'s duodecimo, T, and those that come after, except C, read, *to tarry them on to controversy*.

for a while, no money bid for argument, unless the poet and the player went to cuffs in the question.

Ham. Is 't possible?

Guil. Oh, there has been much throwing about of brains.

Ham. Do the boys carry it away?

Ros. Ay, that they do, my lord, Hercules and his load too.

Ham. It is not ^z very strange; for ^a my uncle is king of Denmark, and those that would make ^b mouths at him while my father lived, give twenty, forty, ^c fifty, ^d an hundred ducats a-piece for his picture in little: ^e s'blood there is something in this more than natural, if philosophy could find it out.

Guil. There are the players. ^f [*Flourish for the players.*]

Ham. Gentlemen, you are welcome to *Elfsnoor*. Your hands. Come ^g then: the appurtenance of welcome is fashion and ceremony; let me ^h comply with you in ⁱ this garb, ^k lest my extent to the players, which I tell you must shew fairly outward, should more appear like entertainment than yours. You are welcome; but my uncle-father and aunt-mother are deceived.

Guil. In what, my dear lord?

Ham. I am but mad north-north-west: when the wind is southerly, I know a hawk from a ^l hand-saw.

^z The fo's, R. and all editions after, omit *very*.

^a All but qu's and C. *mine*.

^b All but the qu's and C. read *mooves*.

^c The fo's and R. omit *fifty*.

^d Qu's, *a*.

^e This word is omitted in all editions but the qu's and C.

^f Direction in qu's, *A flourish*.

^g The fo's and R. omit *then*.

^h H. reads *complement*.

ⁱ The fo's, R. and C. read *the for this*.

^k The 1st q. reads, *let me*; the 2d q. *let my*.

^l H. reads *berssaw*.

S C E N E VII.

Enter Polonius.

Pol. Well be with you, gentlemen.

Ham. Hark you, *Guildenstern*; and you too, ^m at each ear a hearer. That great baby ⁿ you see there is not yet out of ^o his swaddling-clouts.

Ros. ^p Haply, he's the second time come to them; for they say, an old man is twice a child.

Ham. I will prophecy, ^q he comes to tell me of the players. Mark it. You say right, sir, ^r o' *Monday* morning, 'twas ^s then indeed.'

Pol. My lord, I have news to tell you.

Ham. My lord, I have news to tell you. When *Roscious* ^t was an actor in *Rome*---

Pol. The actors are come hither, my lord.

Ham. Buz, buz.

Pol. Upon ^u my honour.

Ham. Then ^v came each actor on his ass.

^m The 2d q. reads *qu's*.

ⁿ The 2d and 3d qu's read, *as you see* *is not yet out*, &c.

^o Fo's and R. *swaddling*, &c.

^p Two 1st qu's, and three 1st fo's, *hap-* *pily*.

^q The 2d and 3d qu's read, *that he* *comes*, &c.

^r The fo's read, for a *Monday morn-*

ing, &c. R. and all after him, *ex-* *cept C. for on Monday morning*, &c.

^s All but the qu's and C. read *so for* *then*.

^t The fo's omit *was*.

^u Fo's, *mine*.

^v The fo's read *came*.

Pol. The best actors in the world, either for tragedy, comedy, history, pastoral, ^x pastoral-comical, historical-pastoral, ^y scene ^z indivisible, or poem unlimited. *Seneca* cannot be too heavy, nor *Plautus* too light; for the law of ^a writ, and the liberty, these are the only men.

Ham. O *Jephtha*, judge of *Israel*, what a treasure hadst thou!

Pol. What a treasure had he, my lord?

Ham. Why, one fair daughter, and no more,
The which he loved passing well.

Pol. Still on my daughter.

Ham. Am I not i' th' right, old *Jephtha*!

Pol. ^b *If thou call me Jephtha, my lord, I have a daughter that I love passing well.*

Ham. *Nay, that follows not.*

Pol. What follows then, my lord?

Ham. Why, as by lot, God wot---and then you know it came to pass, as most like it was: the first row of the ^c pious chanson will shew you more; for look where ^d my abridgment comes.

^e *Enter the players.*

^f You are welcome, masters, welcome, all. I am glad to see

^x The fo's and R. read, *Pastorical-Comical-Historical-Pastoral*: *Tragical-Historical*: *Tragical-Comical-Historical-Pastoral*: *Scene*, &c.

^y The 2d q. reads *scene*.

^z Fo's, *indivisible*.

^a The qu's and fo's all read *writ*, which R. alters to *wit*; and is followed by all the editors after him, except J. and C.

^b The two speeches in italic are not in the 2d and 3d qu's.

^c So the 1st and 2d qu's. The 1st f. reads, *pans chanson*; the other fo's and the third q. *pans chanson*; H. and C. read *pant-chansons*. R. is the first who reads *rubrick*, followed by the rest.

^d The fo's and all after, except C. read, *my abridgments come*.

^e The fo's, and all editions after, read, *Enter four or five players*; except C. who reads, *Enter certain players ushered*.

^f Fo's, Y' are.

g thee well. Welcome, good friends. ^h Oh old friend, ⁱ why, thy face is ^k valanc'd since I saw thee last: Com'st thou to beard me in *Denmark*? What! my young lady and mistress? ^l By 'r lady, your ladyship is nearer ^m to heaven than when I saw you last by the altitude of a ⁿ chapin. Pray God, your voice, like a piece of uncurrent gold, be not crack'd within the ring.---Masters, you are all welcome; we'll e'en to 't like ^o friendly falconers, fly at any thing we see; we'll have a speech straight. Come, give us a taste of your quality; come, a passionate speech.

ⁱ *Play.* What speech, my ^p good lord?

Ham. I heard thee speak me a speech once, but it was never acted; or if it was, not above once; for the play, I

g *H.* reads *you*.

^h The fo's and *R.* read, *Ob!* my old friend, &c.

ⁱ All but the qu's and *C.* omit *why*.

^k The fo's and *R.* read *valiant*; 1st q. *valanc't*.

^l The 1st and 2d qu's read *by lady*; the 3d q. *my lady*; the 1st f. *byrlady*; all the other editions *berlady*, which last is a false contraction of *by our lady*.

^m All but qu's and *C.* omit *to*.

ⁿ *Chapin*; Span. a thick piece of cork bound about with tin, thin iron or silver, worn by the women in *Spain* at the bottom of their shoes to make them appear taller. The qu's and *C.* read *chopine*; the fo's and *R.* *choppine*; *P.* and the rest *chippine*. Dr. Tatbwell, in *Grey's* notes on *Shakespeare*, would have *choppine* to be the true reading, which, he says, is a

term used to this day in the northern parts of our island, for half their pint, which contains two *English* quarts; and these are (like many other *Scots* words) nothing more than the two *French* words (*chopine* and *piente*) adopted. The sense of this passage seems more heightened by *Hamlet's* telling the player, she is near heaven by the altitude of a *quart measure*, than by that of a *clog*. Dr. *T. Grey's* notes, vol. ii. p. 291.

^o The fo's, *R.* and *H.* *French falconers*; but *J.* (who seems not to have met with this reading any where but in *H.* although he tells us he has the third f.) wonders that *H.* should give no reason for this correction, as he calls it, Qu's, *fauknars*.

^p The fo's and *R.* omit *good*.

remember,

remember, pleased not the million; 'twas ^q caviary to the general; but it was (as I received it, and others whose ^r judgments in such matters cried in the top of mine) an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember, one said, there ^s was no salt in the lines, to make the matter savoury; nor no matter in the phrase that might indite the author of ^t affection; ^u but call'd it, an honest method, ^w as *wholesome as sweet, and by very much more handsome than fine.* ^x One speech ^y in it I chiefly lov'd; 'twas *Æneas'* ^z tale to *Dido*; and thereabout of it especially, ^a where he speaks of *Priam's* slaughter. If it live in your memory, begin at this line, let me see, let me see---The rugged *Pyrrhus*, like ^b th' *Hyrceanian* beast,---^c It is not ^d so;---It begins with *Pyrrhus*.

The rugged *Pyrrhus*, he, whose fable arms,
Black as ^e his purpose, did the night resemble,
When he lay couched in ^f the ominous horse

^q *Caviary* or *Caveer*, a sort of eatable made of the roes of several sorts of fish pickled; but especially of the spawn of sturgeons taken in the river *Volga* in *Muscovy*, which in colour and substance looks much like green soap. *Bayley's* Dict. The fo's, 2d, 3d and 4th, read, *Cautary*; *R. P. T. H.* and *W.* *Caviar*; *J.* and *C.* *Caviare*.

^r So the qu's and *C.* the rest, *judgment*.

^s The qu's read *were no sallets*; the fo's and *R.* *was no sallets*. *P.* corrects it, *was no salt*; followed by the rest.

^t The fo's and *H.* read *affection*.

^u *J.* thinks *Shakespeare* might probably write, *but I call'd it*, &c.

^w What is here printed in italic is omitted in all editions but *J.* and *C.*

^x The fo's and *R.* *One chief speech in it I chiefly lov'd*, &c.

^y Qu's, in 't.

^z The qu's read *talke*; followed by *C.*

^a Qu's, *when*.

^b The qu's read *th' Ircanian*.

^c Qu's, *'tis*.

^d The 2d and 3d qu's omit *so*.

^e The 2d and 3d fo's read *be for his*.

^f First q. *th' ominous*; 2d and 3d qu's, *th' ominous*.

Hath

Hath now ^g his dread and black complexion smear'd
 With ^h heraldry more dismal; head to foot
 Now is he ⁱ total gules, horridly trick'd
 With blood of fathers, mothers, daughters, sons,
 Bak'd and ^k empast with the parching ^l streets,
 That lend a tyrannous and ^m a damned light
ⁿ To their lord's murder: roasted in wrath and fire,
 And thus ^o o'er-sized with coagulate gore,
 With eyes like ^p carbuncles, the hellish *Pyrrhus*
 Old grandfire *Priam* seeks. --- ^q *So proceed you.*

Pol. 'Fore God, my lord, well-spoken, with good accent
 and good discretion.

^r *Play.* Anon he finds him,
 Striking too short at *Greeks*. his ^r antique sword,
 Rebellious ^s to his arm, lies where it falls,
 Repugnant to command; unequal ^t match'd,
Pyrrhus at *Priam* drives, in rage strikes wide;
 But with the whiff and wind of his fell sword,

^g The two first qu's and all the fo's,
 instead of *bis* read *this*; so does S. with-
 out giving the different reading *bis*, which
 is in the 3d quarto, or that of 1637.
C. reads *this*.

^h First and 2d qu's, *heraldy*.

ⁱ The fo's read *to take geules*.

^k The 2d and 3d qu's read *embasted*.

^l All editions before *P.* read *streets*;
 he alters it to *fires*, and is followed by all
 the rest, except *C.*

^m All but qu's and *C.* omit *a*.

ⁿ So the qu's. The fo's, 1st, 2d and
 3d, *To their wilde* (*wile*, the 4th) *mur-*
thers. *R.* *To the vile murthers.* *P.* al-

ters this, *To murthers vile*; followed by
 all the rest, except *C.* who reads with
 the qu's.

^o Qu's, *ore-cised*.

^p Third q. *Carbuncle*.

^q The words, *So proceed you*, are o-
 mitted in the fo's and all editions after,
 except *C.* but they seem necessary; for
 it would appear rude in the player, to
 take the speech out of *Hamlet's* mouth,
 without being bid by him to proceed in
 it.

^r Qu's, fo's and *R.* *anticke* or *antick*.

^s *R.* in for *to*.

^t The fo's and *R.* read *match*.

Th' unnerved father falls. ^u Then senseless *Ilium*,
Seeming to feel ^w this blow, with flaming top
Stoops to his base; and with a hideous crash
Takes prisoner *Pyrrhus*' ear: for lo! his sword,
Which was declining on the milky head
Of ^x reverend *Priam*, seem'd i' th' air to stick:
So, as a ^y painted tyrant, *Pyrrhus* stood;
^z And, like a neutral to his will and matter,
Did nothing.

But as we often see, against some storm,
A silence in the heav'ns, the ^a rack stand still,
The ^b bold ^c winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region: so after *Pyrrhus*' pause,
A roused vengeance sets him new a-work,
And never did the *Cyclops*' hammers fall
On ^d *Mars* his ^e armour, forg'd for proof eterne,
With less remorse than *Pyrrhus*' bleeding sword
Now falls on *Priam*.

Out, out, thou strumpet Fortune! all you gods,
In general synod take away her power:
Break all the spokes and ^f fellies from her wheel,
And bowl the round nave down the hill of heav'n,
As low as to the fiends.

^u The words, *Then senseless Ilium*, are omitted in the qu's.

^w Fo's and R. read *his*.

^x Qu's, *reverent*.

^y The 3d and 4th fo's and R.'s octavo, omit *painted*.

^z The qu's omit *And*.

^a The 3d q. reads *racks*. S. does not give us this reading.

^b S. chooses to spell this word wrong, viz. *bould*; though his edition of 1637 spells it *bold*.

^c Second q. *wind*.

^d Qu's, *Marses* for *Mars bis*.

^e The fo's and R. read *armours*.

^f The 1st q. *follies*; 2d q. *folles*; 3d

q. *felloes*; 1st, 2d and 3d fo's, and R.'s duodecimo, *fallies*.

Pol. This is too long.

Ham. It shall ^g to the barber's with your beard. Pr'ythee say on; he's for a jig, or a tale of bawdry, or he sleeps. Say on, come to *Hecuba*.

¹ *Play.* But who, ^h ah woe! had seen the ⁱ mobled queen,---

Ham. ⁱ The mobled queen?

Pol. That's good; ⁱ mobled queen, is good.

¹ *Play.* Run bare-foot up and down, threatening the ^k flames
With biffon ^l rheum; a clout upon that head
Where late the diadem stood; and for a robe
About her lank and all-o'er-teemed loins,
A blanket in th' ^m alarm of fear caught up;
Who this had seen, with tongue in venom steep'd,
'Gainst fortune's state would treason have pronounc'd;
But if the Gods themselves did see her then,
When she saw *Pyrrhus* make malicious sport
In mincing with his sword her husband's ⁿ limbs;
The instant burst of clamour that she made,
Unless things mortal ^o move them not ^p at all,
Would have made ^q milch the burning eyes of heav'n,
^r And passion in the gods.

^g Fo's, to *tb*'.

^h So the 3d q. The 1st and 2d read
^a *woe*. The fo's and all the rest read,
O woe.

ⁱ The 1st f. reads *the inobled*. C. *the ennobl'd*.

Mobled or *mabled* signifies veiled. So *Sandys*, speaking of the *Turkish* women, says, their heads and faces are *mabled* in fine linen, that no more is to be seen of them than their eyes. *Travels. W.*

Mobled signifies budd'd, grossly cover'd. J.

These words, *mobled queen is good*, are omitted in the qu's.

^k The fo's and R. read *flame*.

^l First q. *rebum*.

^m Fo's and R. *alarum*.

ⁿ First and 2d qu's, *limes*.

^o The 3d and 4th fo's read, *meant*.

^p The 3d and 4th fo's, and R.'s octavo, omit *at*.

^q P. alters *milch* to *melt*, followed by

H.

^r H. and C. read, *And possessed the gods*

Pol.

Pol. Look, ^s whe'r he has not turn'd his colour, and ^t has tears in 's eyes. ^u Pr'ythee no more.

Ham. 'Tis well. I'll have thee speak out the rest ^w of this soon. Good my lord, ^x will you see the players well bestowed? Do ^y you hear, let them be well used; for they are the ^z abstract, and brief chronicles of the time. After your death you were better have a bad epitaph, than their ill report while you ^a live.

Pol. My lord, I will use them according to their ^b desert.

Ham. ^c God's bodikins, man, ^d much better. Use every man after his desert, and who ^e shall scape whipping? Use them after your own honour and dignity. The less they deserve, the more merit is in your bounty. Take them in.

Pol. Come, firs.

^f [*Exit Polonius.*]

Ham. Follow him, friends: we'll ^g hear a play to-morrow. Dost thou hear me, old friend, can you play the murder of *Gonzago*?

Play. Ay, my lord.

^s Qu's and fo's read *where*. P. and H. read *if*.

^t H. reads *has not tears*.

^u The fo's and R. read, *Pray you no more*.

^w The fo's and R. omit *of this*.

^x Third q. *doe*.

^y All but qu's and C. *ye*.

^z The fo's and R. read *abstracts*.

^a So the qu's and C. All the rest, *lived*.

^b First and 2d fo's, *desart*.

^c The qu's read, *Gods bodkin*. J. Odds *bodikins*.

^d The fo's and R. omit *much*.

^e The fo's and R. read *should*.

^f No direction in the qu's.

^g Second q. *here*; So S. but gives not the reading of 3d, *beare*.

Ham.

Ham. We'll ^h hav't to-morrow night. You could for ^l a need, study a speech of ^k some dozen or sixteen lines, which I would set down, and insert in 't? Could ^l you not?

Play. Ay, my lord.

Ham. Very well. Follow that lord, and look you mock him not. My good friends, ^m [*to Ros. and Guild.*] I'll leave you 'till night. You are welcome to *Elsinore*.

Ros. Good my lord.

[*Exeunt.*]

S C E N E VIII.

Manet Hamlet.

Ham. Ay so, ^a God b' w' ye. Now ^o I am alone.
Oh, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a ^p fiction, in a dream of passion,
Could force his soul so to his ^q own conceit,
That from her working, all ^r his visage ^s wan'd;
Tears in his eyes, distraction ^t in his aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing?
For *Hecuba*?

^h So the 2d and 3d qu's; 1st q. *bate*;
the rest *ba't*.

ⁱ The qu's omit *a*.

^k The qu's and *C.* read, *some dozen* of *own*.
lines or sixteen lines.

^l All but qu's and *C.* *ye*.

^m This direction first put in by *J.*

ⁿ The qu's read *God buy to you*; fo's,
1st, 2d and 3d, *God buy'ye*.

^o Third q. *am I*.

^p First and 2d qu's and 1st f. *fixion*.

^q The fo's and *R.* read *whole* instead

^r The qu's read *the* instead of *his*.

^s So the qu's, *W. J.* and *C.* The
fo's and all the rest read *warm'd*.

^t Third q. fo's and *R.* in 's.

What's

What's *Hecuba* to him, ^u or he to her,
 That he should weep for her? What would he do
 Had he the motive, ^w and the cue for passion
 That I have, he would drown the stage with tears,
 And cleave the general ear with horrid speech,
 Make mad the guilty, and ^x appall the free;
 Confound the ignorant, and amaze, indeed,
 The very ^y faculties of ^z eyes and ears:—Yet I,
 [^a A dull and muddy-mettled rascal, peak,
 Like ^b *John-a-dreams*, unpregnant of my cause,
 And can] say nothing,—no, not for a king,
 Upon whose property and most dear life
 A damn'd defeat was made. Am I a coward?
 Who calls me villain, breaks my paté a-crofs,
 Plucks off my beard, and blows it in my face?
 Tweaks me ^c by th' nose, gives me the lye i' th' throat,
 As deep as to the lungs? who does me this?
^d Hah! 's wounds I should take it—for it cannot be
 But I am pigeon-liver'd, and lack gall
 To make oppression bitter; or, ere this
 I should ^e have fatted all the region kites "
^f With this slave's offal. Bloody, bawdy villain!

^u So the qu's. The fo's and all the
 rest, or *be to Hecuba*.

^w Qu's, and *that for passion*, &c.

^x First q. *appale*; 2d and 3d, *appeale*.
 The fo's, *apale*.

^y So the qu's and C. All the rest,
faculty.

^z *J.* reads, *ears and eyes*.

^a *P.* and *H.* omit what is included
 between the crotchets. But *P.* puts it
 in the margin.

^b Three last fo's, *John-a-deamer*.

^c First and 2d qu's, *by the nose*.

^d So the qu's; 2d and 3d fo's and *R.*

Why should I take it? The 1st and 2d
 fo's and C. *Ha? why I should take it.*
P. alters it to, *Yet I should take it*; but
 puts the folio-reading in the margin,
 which the rest (who all follow his altera-
 tion) neglect to do.

^e First q. reads *a* instead of *have*.

^f The fo's read, *With this slave's of-
 fal, bloody: a bawdy*, &c.

P

^f Why,

2 Why, what an afs am I! this is moſt brave,
 That I, the ſon of ^h a dear murdered,
 Prompted to my revenge by heav'n and hell,
 Muſt, like a whore, unpack my heart with words,
 And fall a curſing like a very drab,
 1 A ^k ſtallion; fie upon 't! foh!
 About, my ^l brains! — ^m hum — I have heard,
 That guilty creatures, ⁿ fitting at a play,
 Have by the very cunning of the ſcene
 ° Been ſtruck ſo to the ſoul, that preſently
 They have proclaim'd their malefaſtions:
 For murder, though it have no tongue, will ſpeak
 P With moſt miraculous organ. I'll have theſe players
 Play ſomething like the murder of my father,
 Before mine uncle: I'll obſerve his looks;

g The fo's read, *Oh vengeance! Who?*
what an afs am I? I ſure, this is, &c.
 R. *Oh vengeance! Why what an afs am*
I? I ſure, this is, &c.

h So the 1ſt q. The fo's and R. read
the dear murdered. All the reſt, *a dear*
father murdered. There ſeems to be no
 neceſſity of the word *father* here; or ra-
 ther, it is a tautology.

i The 3d q. omits *A.* S. though he
 has this edition, takes no notice of this
 omiſſion.

k So the qu's and P. The fo's, R.
W. J. and C. read *ſcullion.* T. is per-
 ſuaded that *Shakeſpeare* wrote, *cullion*;
 and puts it in the text; H. follows
 him.

l So the qu's and C. All the reſt
 read *brain.* S. gives another reading of
 one of his editions, viz. *braues.*

m In all but the qu's and C. *hum* is
 omitted.

n P. omits *fitting*; followed by T.
 H. and W.

o R. reads, *Been ſtruck unto the ſoul,*
&c.

P P.'s quarto reads,
With moſt miraculous organ. I'll obſerve
his looks,

Play ſomething like the murder of my fa-
ther,

Before mine uncle. I'll obſerve his looks,
&c.

I'll ^a tent him to the quick, if ^r he ^s do blench,
 I know my course. 'The spirit that I have seen
 May be a ^u devil; and the ^u devil hath power
 T' assume a pleasing shape; yea, and perhaps
 Out of my weakness and my melancholly,
 (As he is very potent with such spirits)
 Abuses me to damn me. I'll have grounds
 More relative than this: the play's the thing
 Wherein I'll catch the conscience of the king.

[Exit.

^a The 2d, 3d and 4th fo's, read, all the rest, instead of *do* read *but*.

rent.

^r *J.* reads *This*.

^r The qu's read *a* for *be*.

^u First q, *deale*.

^s So the qu's and C. The fo's and

A C T III.

S C E N E I.

• *The Palace.*

Enter King, Queen, Polonius, Ophelia, Rosincraus, Guildenstern and Lords.

King.

AND can you by no drift of ^b conference
Get from him why he puts on this ^c confusion,
Grating so harshly all his days of quiet,
With turbulent and dangerous lunacy?

Ros. He does confess, he feels himself distracted,
But from what cause ^d he will by no means speak.
Nor do we find him forward to be sounded;
But with a crafty madness keeps aloof,
When we would bring him on to some confession
Of his true estate.

Queen. Did he receive you well?

Ros. Most like a gentleman.

Guil. But with much forcing of his disposition.

^a R. first describes the scene.

which he puts in the margin, viz. *con-*

^b The fo's and R. read *circumstance*. *session*.

^c R.'s duodesimo has *confession*, where- ^d First and 2d qu's, *a* for *be*.

in an *e* is printed instead of an *u*; out ^e Third q. *estate*. S. does not give
of which P. makes a different reading this reading.

Ros.

Ros. ' Most free of question, but of our demands
Niggard in his reply.

Queen. Did you assay him ^z to any pastime ?

Ros. Madam, it ^b so fell out, that certain players
We ⁱ o'er-raught on the way ; of these we told him ;
And there did seem in him a kind of joy
To hear of it. They are ^k here about the court ;
And, as I think, they have already order
This night to play before him.

Pol. 'Tis most true :
And he beseech'd me to entreat your majesties
To hear and see the matter.

King. With all my heart, and it doth much content me
To hear him so inclin'd,
Good gentlemen, giye him a further edge,
And drive his purpose ^l into these delights.

Ros. We shall, my lord. ^m [*Exeunt Ros. and Guil.*]

King. Sweet *Gertrude*, leave us ⁿ too.
For we have closely sent for *Hamlet* ^o hither,
'That we, as 'twere by accident, may ^p here

^f The text is here copied from *H.*'s 3d and 4th, *o're-took* ; *R. P. T.* and *H.*,
alteration, followed by *W.* who gives *e'rttook* ; *W.* *o'er-rode*.

^k All but the qu's omit *here*.

^l The fo's, *R. H.* and *C.* read, *on to*,
instead of *into*.

^m All editions, but the qu's and *C.*
mark this direction, [*Exeunt*, only.

ⁿ The qu's read *two*.

^o *S.* gives only the corrupt reading
betber, which is in the 1st and 2d qu's,
and omits to give us the true reading
bither, in the 3d q. which he has.

^p Fo's and *R.* *there*.

Affront *Ophelia*. Her father and myself^q
 ' Will so bestow ourselves, that, seeing, unseen,
 We may of their encounter frankly judge;
 And gather by him, as he is behav'd,
 If 't be th' affliction of his love, or no,
 That thus he suffers for.

Queen. I shall obey you:
 And for^s your part, *Ophelia*, I do wish,
 That your good beauties be the happy cause
 Of *Hamlet's* wildness: so^t shall I hope, your virtues
 " Will bring him to his wonted way again,
 To both your honours.

Oph. Madam, I wish it may. [^w Exit *Queen*.]

Pol. *Ophelia*, walk you here.—Gracious, so please^x you,
 We will bestow ourselves.—Read on this book; [^y To *Oph*.
 That show of such an exercise may colour
 Your^z loneliness. We're oft to blame in this,
 'Tis too much prov'd, that with devotion's visage,
 And pious action, we do^a sugar o'er
 The devil himself.

King.^b Oh, 'tis too true.
 How smart a lash that speech doth give my conscience!

^q The fo's, R. and J. after *myself*,
 read, *lawful espials*.

^r The 1st and 2d qu's read *Wee'll*;
 the 3d, *Wee'll*.

^s So the 1st q. the fo's and R. All
 the rest read *my* for *your*.

^t P. and H. omit *shall*.

^u P. alters *will* to *may*; followed by
 all the editors after him, except C.

^v All the editions till T. have no
 direction here.

^x All but qu's and C. *ye*.

^y J. first puts this direction.

^z The 1st and 2d qu's read *loneliness*;
 so does S, without giving the reading of
 the 3d q. 1727, viz. *loneliness*, which
 must be the true reading, and is in all
 the other editions.

^a Instead of *sugar* the fo's read *surge*.

^b The fo's read, *Ob 'tis true*. H,
Ob it is but too true.

The harlot's cheek, beautied with plastring art, [^c *Aside*.
Is not more ^d ugly to the thing that helps it,
Than is my deed to my most painted word.
Oh heavy burthen.

Pol. I hear him coming, ^e let's withdraw, my lord.

[^f *Exeunt all but Ophelia.*

SCENE II.

^g *Enter Hamlet.*

Ham. To be or not to be? that is the question —
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune;
Or to take arms against a ^h sea of troubles,
And by opposing end them? — To die — to sleep —
No more; and by a sleep to say, we end
The heart-ache, and the thousand natural shocks
That flesh is heir to; 'tis a consummation
Devoutly to be wish'd, To die — to sleep —
To sleep? perchance to dream; ay, there's the rub;
For in that sleep of death what dreams may come,

^c *P.* first gives this direction.

^h Perhaps, *siege*, which continues the

^d The 1st and 2d qu's read *ugly*; metaphor of *slings, arrows, taking arms*;
so does *S.* but he does not give us the and represents the being encompassed on
reading of the 3d, viz. *ugly*, which is all sides with troubles. *P.*
in his edition 1617, and in all the *Tb' assay of troubles.* A conjecture
rest. of *T.*

^e The qu's omits *let's*.

Assailing troubles. A conjecture of

^f This direction is omitted in the *H.*
qu's. In the fo's, *Exeunt*, only.

Without question *Shakespeare* wrote,
assail of troubles; i. e. *assault*. *W.* He
puts it in the text,

^g In the qu's this direction is marked
after *Oh heavy burthen*!

ⁱ When we have shuffled off this mortal coil,
 Must give us pause. There's the respect
 That makes calamity of so long life,
 For who would bear the ^k whips and scorns of ^l time,
 Th' oppressor's wrong, the ^m proud man's contumely,
ⁿ The pangs of despis'd love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of th' unworthy takes;
 When ^o he himself might his ^p *Quietus* make
 With a bare bodkin? ^q Who would fardles bear,
 To ^r grunt and sweat under a weary life,
 But that the dread of something after death,
^s The undiscover'd country, from whose ^t borne
 No traveller returns, puzzles the will;
 And makes us rather bear those ills we have,
 Than fly to others that we know not of?

ⁱ The 2d f. reads, *When he have shuffled*, &c. the 3d and 4th, *When he hath shuffled*, &c.

^k *Quips*; conjecture of *Grey*. *Quips and scorns of tyrants*; *Quips and scorns of title*; two conjectures of *J.*

^l The evils here complained of are not the product of time or duration simply, but of a corrupt age or manners. We may be sure then that *Shakespeare* wrote,—*the whips and scorns of th' time*. And the description of the evils of a corrupt age, which follows, confirms this emendation. *W.*

^m The fo's and R. read *poor*.

ⁿ The 2d q. reads, *The pangs of office*, and *the law's delay*. The fo's read,

The pangs of dispriz'd love, the law's delay. *P.* alters this, *The pang of despis'd love*, &c. followed by *T. W.* and

J.

^o Second q. omits *he*; 3d, as for *he*.

^p The 1st and 2d qu's read *quietas*.

^q The fo's read, *Who would these fardles bear*.

^r So the qu's, fo's and R. *P.* alters *grunt* to *groan*; and is followed by all the editors after him, except *C.*

^s *P.* alters *The* to *That*; followed by all,

^t *P.* spells this *bourne*; so do all after him, but *H.* who says, *bourne* signifies a brook or stream of water; but what *Shakespeare* means is borne, a French word, signifying limit or boundary.

Thus

Thus conscience does make cowards ^u of us all;
 And thus the native ^w hue of resolution
 Is ^x sicklied o'er with the pale cast of thought;
 And enterprises of great ^y pitch and moment,
 With this regard their currents turn ^z awry,
 And lose the name of action — Soft you now —
 The fair *Ophelia*? Nymph, in thy ^a oraisons
 Be all my sins remembered.

Oph. Good my lord,

How does your honour for this many a day?

Ham. I humbly thank you; ^b well.

Oph. My lord, I have remembrances of yours,
 That I have longed ^c long to re-deliver:
 I pray you, now receive them.

Ham. ^d No, not I; I never gave you ought,

Oph. My honour'd lord, ^e you know right well you did;
 And with them words of so sweet breath compos'd,

^u The words in italic are omitted in the qu's.

^w The qu's spell this word, *biew*; the 1st and 2d fo's, *beu*.

^x First and 2d qu's, *sickled*.

^y So the qu's. All the rest read *pitch*. *Pitch* seems to be *Shakespeare's* word; he intends to give us the idea of a man pitching a javelin at a mark, but which, being turned out of its course, misses doing execution.

^z Instead of *awry* the fo's, R. and C. read *away*.

^a The qu's and 1st f. read *orizons*; the 2d, 3d and 4th fo's read *horizons*;

T. H. W. and *J.* read *orisons*; but the right word is certainly *oraisons* (the French for *prayers*) as R. and P. read.

^b The fo's and R. read, *well, well, well*.

^c P. alters *long* to *much*; followed by H.

^d So the qu's and C. The fo's and R. *No, no, I never, &c.* P. and the rest, *No, I never, &c.*

^e The fo's, R. P. and H. read, *I know, &c.*

^f As made these things more rich ; their perfume lost,
Take these again ; for to the noble mind
Rich gifts wax poor, when givers prove unkind. —
There, my lord.

Ham. Ha, ha ! are you honest ?

Oph. My lord---

Ham. Are you fair ?

Oph. What means your lordship ?

Ham. That if you be honest and fair, ^g your honesty
should admit no discourse to your beauty.

Oph. Could beauty, my lord, have better commerce than
^h with honesty ?

Ham. Ay, truly ; for the power of beauty will sooner
transform honesty from what it is, to a bawd ; than the
force of honesty can translate beauty ⁱ into his likeness.
This was ^k sometime a paradox, but now the time gives it
proof. I did love you once.

Oph. Indeed, my lord, you made me believe so.

Ham. You should not have believed me : for virtue can-

^f So the qu's. The 1st, 2d and 3d
fo's read,

*As made the things more rich, then perfume
left.*

The 4th reads,

*As made the things more rich, than perfume
left.*

R. and the rest (except that C. reads
their for that) read

*As made the things more rich ; that per-
fume lost, &c.*

^g So the fo's, R. and C. The rest,

you should admit, &c. F. thinks the
true reading to be, *You should admit your
honesty to no discourse, &c.* But the sense
then will be the very same with that of
the fo's.

^h The fo's, *your for with.*

ⁱ So the 1st and 2d qu's, the fo's and
R. The 3d q. reads *to his*. P. alters
it, *into its* ; and is followed by the rest.
S. gives another reading, *viz. in his*.

^k The 3d and 4th fo's, R. and P,
read, *sometimes*.

not so ¹ evacuate our old stock, but we shall relish of it.

^m I loved you not.

Oph. I was the more deceived.

Ham. Get thee to a ⁿ nunnery: why wouldst thou be a breeder of finners? I am myself indifferent honest; but yet I could accuse me of such things, that it were better my mother had not borne me. I am very proud, revengeful, ambitious, with more offences at my beck, than I have thoughts ^o to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between ^p earth and heaven? ^q We are arrant knaves, believe none of us. Go thy ways to a nunnery. Where's your father?

Oph. At home, my lord.

Ham. Let the doors be shut upon him, that he may play the fool no ^r where but in 's own house. Farewel.

Oph. Oh help him, you sweet heav'ns!

¹ The 1st q. reads *evocutat*; the 2d, executed. *W.* In answer to this, see *exacuat*; the 3d, *evacuate*; the 1st f. *Heatb's* Revival, p. 537.

innoculate; the 2d and 3d, *inoculate*; the 4th, *inocualte*; *R.* and *P.* *innoculate*; all the rest, *inoculate*. *S.* neglects giving the reading of the 3d quarto 1637 (which he has) which seems to be the true one, viz. *evacuate*.

^m *R.* reads, *I did love you once*.

ⁿ The qu's spell this, *nunny*.

^o What is the meaning of *thoughts to put them in*? A word is dropt out. We should read,—*thoughts to put them in* name. This was the progress. The offences are first conceived and named, then projected to be put in act, then

But a few words will explain this matter; 1st, *than I have thoughts to put them in*, here the offences are put into the thoughts, or conceived; 2dly, *imagination to give them shape*, that is, the contrivance how, or in what manner they shall be perpetrated; lastly, *time to act them in*, which needs no explanation.

^p The fo's, and all but the qu's and *C.* read, *heaven and earth*.

^q The fo's, *R.* and *C.* read, *We are arrant knaves* all, &c.

^r The fo's, instead of *where*, read *away*.

Ham.

Ham. If thou dost marry, I'll give thee this ^a plague for thy dowry: Be thou chaste as ^t ice, as pure as snow, thou shalt not escape calumny. ^u Get thee to a nunnery; farewell: or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewel.

Oph. ^w Heavenly powers restore him!

Ham. I have heard of your ^x paintings ^y well enough: God ^z hath given you one ^a face, and you make ^b yourselves another. ^c You jig and amble; and you ^d lisp; ^e you nickname God's creatures, and make your wantonness ^f ignorance. Go ^g to, I'll no more on't; it hath made me mad. I say, we will have no ^h more ⁱ marriages. Those that are married already, all but one, shall ^k live; the rest shall keep as they are. To a nunnery, go. [Exit Hamlet,

Oph. O what a noble mind is here o'erthrown!

^a Second q. *plage*.

^t First and 2d qu's, *ye*. So *S.* but gives not the reading of 3d, *ice*.

^u The fo's and *R.* read, *Get thee to a nunnery. Go—farewel*.

^w The fo's and *R.* read, *O heavenly powers, &c.*

^x The 1st f. reads *pratlings*; 2d, 3d and 4th, and *R.* *prattling*; all after, *painting*; except *C.* who reads *paintings* with qu's.

^y The qu's omit *too*.

^z Fo's, *bas*.

^a The fo's and *R.* read *pate*, instead of *face*.

^b First and 2d qu's, *your selves*; fo's, *your self*.

^c The 1st and 2d qu's read, *You jig and amble*; the 3d q. *gig and amble*, omitting *You* (of which omission *S.* takes no notice) the fo's read, *You gidge, you amble*; *R.* and all the rest read,

You jig, you amble.

^d The qu's read *lisp*.

^e So the qu's. The fo's and the rest omit *you* and insert *and*.

^f All but the qu's insert *your* before *ignorance*.

^g The 2d, 3d and 4th fo's, *R. P.* and *H.* omit *to*.

^h First and 2d qu's, *no*; 3d, *more*.

ⁱ The 1st and 2d qu's read *marriage*. *S.* takes no notice of the reading of the 3d q. *marriages*.

^k The 2d, 3d, and 4th fo's omit *live*.

The

The courtier's, ¹ soldier's, eye, tongue, sword;
^m The expectation and rose of the fair state,
 The glass of fashion, and the mould of form,
 Th' observ'd of all observers, quite, quite down!
ⁿ And I, of ladies most deject and wretched,
 That suck'd the ^o honey of his ^p music vows!
 Now see ^q that noble and most sov'reign reason,
 Like sweet bell jangled out of ^r time, and harsh;
 That ^s unfnatch'd ^t form and ^u stature of blown youth
 Blasted with ecstasy. Oh, woe is me!
 T' have seen what I have seen, see what I see ^w.

SCENE III.

Enter King and Polonius.

King. Love! his affections do not that way tend,
 Nor what he spake, tho' it lack'd form a little,

¹ *H.* transposes these words, and reads
soldier's, soldier's, &c. in order to make
 them read more regularly with *tongue*
 and *sword*. But the fo's point in such
 a manner as to differ from the above
 sense, thus, *O what a noble mind is here*
o'erthrown, the courtier's, soldier's, scho-
lar's! Eye, tongue, sword, the expecta-
tion, &c.

^m The qu's read,
Th' expectation and rose of the fair state.
 But the fo's, for the sake of mending
 the verse, alter it to,
Th' expectancy and rose of the fair state.
 and are followed by the succeeding edi-
 tors.

ⁿ So the qu's and C. The 1st and
 2d fo's read, *Have I of ladies, &c.* All

the rest, *I am of ladies, &c.*

^o The 2d q. reads *buny*; so does S.
 but gives not the reading of the 3d q.
honey.

^p The 1st and 2d qu's read *musick*.

^q The qu's read *what*.

^r So the qu's. The fo's, and all
 editions after, read *tune*.

^s S. gives another reading, *viz. un-*
march'd.

^t The 2d, 3d and 4th fo's read *for-*
tune.

^u So the qu's. All the rest read *fea-*
ture.

^w Here the qu's direct *Exit*. But by
 what follows, it appears that *Opelia* re-
 mains,

Was

Was not like madness. ^x There's something in his soul,
 O'er which his melancholy sits on brood;
 And I doubt, the hatch and the disclose
 Will be some danger; which ^y for to prevent
 I have in quick determination
 Thus set ^z it down: He shall with speed to *England*,
 For the demand of our neglected tribute:
 Haply the seas, and countries different,
 With variable objects, shall expel
 This something settled matter in his ^a heart,
 Whereon his brains still beating, puts him thus
 From fashion of himself. What ^b think you on 't?

Pol. It shall do well. But yet ^c do I believe,
 The origin and commencement of ^d his grief
 Sprung from neglected love. How now, *Ophelia*?
 You need not tell us what lord *Hamlet* said;
 We heard it all ^e. My lord, do as you please.
 But if you hold it fit, after the play
 Let his queen-mother all alone entreat him
 To shew his ^f grief; let her be round with him,
 And I'll be plac'd, so please you, in the ear
 Of all their conference. If she find him not,

^x P. alters this to, *Something's in his soul, &c.* followed by all the editors after him, but C.

^y So the qu's and C. The 1st and 2d fo's have omitted *for*; the 3d and 4th fo's supply *how* instead thereof; and are followed by the other editors.

^z The 2d and 3d qu's omit *it*.

^a First and 2d qu's, *heart*. So S. but gives not the reading of 3d, *heart*.

^b S. reads *tinke*.

^c The 3d q. reads *I doe*.

^d So the 1st q. and C. The fo's and the rest read *this grief*. The 2d and 3d qu's read *it* for *his grief*.

^e Here T. gives this direction [*Exit Ophelia*. Followed by the editors after him, except H. and C.

^f The fo's and all editions after, except C, read *griefs*.

To *England* send him; or confine him, where
Your wisdom best shall think.

King. It shall be so.

Madness in great ones must not ^g unwatch'd go. [*Exeunt.*]

^h SCENE IV.

Enter Hamlet and ⁱ three of the Players.

Ham. Speak the speech, I pray you, as I pronounc'd it to
you, trippingly on the tongue. But if you mouth it, as
many of ^l our players do, I had as ^m lieve the town-crier
ⁿ spoke my lines. ^o Nor do not saw the air too much with
your hand thus, but use all gently; for in the very torrent,
tempest, and (as I may say) ^p whirlwind of your passion,
you must acquire and beget a temperance that may give it
smoothness. Oh! it offends me to the soul, to ^q hear a ro-
bustious periwig-pated fellow tear a passion to ^r tatters, to
very rags; to ^r split the ears of the groundlings; who, for
the most part, are capable of nothing but inexplicable dumb
shews, and noise: I ^s would have such a fellow whipt for

^g The qu's read *unmatch'd*.

fo's, *live*.

^h *W.* and *J.* throw the greater part
of this scene into the 3d.

ⁿ So the qu's. All the rest read,
bad spoke.

ⁱ So the qu's. The rest mark it,
two or three of the players; except *C*,
who has it, *some of the players*.

^o *P.* alters *Nor* to *And*; followed by
the rest, except *C*.

^k Here *S.* reads *pronounc'd* after the
mistake of the 1st q. and gives no other
reading.

^p The fo's and *R.* read, *the whirl-*
wind of passion.

^q Fo's and *R.* see for *bear*.

^r The qu's, *totters* and *spleet*.

^l The fo's read *your*.

^s So the qu's and *C.* All the rest,

^m First and 2d qu's, and 1st and 2d *could*.

o'er-doing

o'erdoing *Termagant*, it out-herods *Herod*; pray you avoid it.

Play. I warrant your honour.

Ham. Be not too tame neither; but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance that you ^t o'erstep not the modesty of nature; for any thing so ^u overdone is from the purpose of playing; whose end, both at ^w the first and now, was and is, to hold as 'twere the mirror up to nature; to shew Virtue her ^x own feature, Scorn her own image, and the very ^y age and body of the Time, his form and preffure. Now this over-done, or come ^z tardy off, though it ^a make the unskilful laugh, cannot but make the judicious grieve; the censure ^b of which one, must in your allowance ^c o'erweigh a whole theatre of others. Oh there be players that I have seen play, and heard others ^d praise, and that highly, not to speak it prophanely, that [^e neither having the action of ^f christians, ^g nor the gait of christian, pagan, ^h nor man,] have so strutted and bellow'd, that I have thought some of Nature's journey-men had made men,

^t The fo's and R. read *o'erstop*.

^u First and 2d qu's, *ore-doone*.

^w The 3d q. omits *the*.

^x The qu's and C. omit *own* before *feature*.

^y J. says *the age of the time* can hardly pass; and therefore proposes, either *face*, or *page*, instead of *age*. But I believe nobody but himself would have any objection to the words as they stand.

^z Second q. *trady*.

^a The qu's and C. *makes*.

^b H. alters this to, *of one of which*.

^c The 1st f. had spelt this, *o're-way*; the 2d, 3d and 4th, make it *ore-fway*; so R. P. and H.

^d The 1st and 2d qu's read *praysd* (which reading only S. gives) the 3d q. and the other editions read *praise*.

^e W. is of opinion that the words between the crotchets are a foolish interpolation.

^f P. alters this to *christian*, followed by all but C.

^g R. and P. read *or*.

^h P. H. and J. or. The fo's and R. read, or *Norman*.

and not made them well; they imitated humanity so^l abominably.

Play. I hope we have reform'd that indifferently with us^k.

Häm. Oh, reform it altogether. And let those that play your clowns, speak no more than is set down for them: For there be of them that ^l will themselves laugh, to set on some quantity of barren spectators to laugh ^m too; though, in the mean time, some necessary question of the play be then to be considered. That's villainous, and shews a most pitiful ambition in the fool that uses it. Go make you ready.

ⁿ [*Exeunt Players.*]

^o *Enter* Polonius, Rosencraus, and Guildenstern.

How now, my lord; will the king hear this piece of work?

Pol. And the queen too, and that presently.

Ham. Bid the players make haste. ^p [*Exit* Polonius.]

Will you two help to hasten them?

^q *Ros.* Ay, my lord.

[*Exeunt.*]

ⁱ First q. and 1st and 2d fo's, *abominably*.

^k After *us*, the fo's and R. add, *J.*
Sir.

^l The 3d and 4th fo's, and R. read, *will of themselves*.

^m First and 2d qu's, *to*.

ⁿ This direction not in qu's.

^o Here begins Scene IV. in *W.* and

^p This direction not in the qu's.

^q So the qu's. The fo's make both answer here, *We will, my lord*: So all the editions after, except *C.*

S C E N E V.

Enter Horatio to Hamlet.

Ham. What, ' ho, *Horatio!*

Hor. Here, sweet lord, at your service.

Ham. *Horatio*, thou art e'en as just a man,
As e'er my conversation ^s cop'd withal.

Hor. Oh my dear lord, ---

Ham. Nay, do not think I flatter :

For what advancement may I hope from thee,

Thou no ^t revenue hast, but thy good spirits,

To feed and cloath thee ? ^u Why should the poor be flatter'd ?

No, let the candied tongue ^w lick ^x absurd pomp,

And crook the pregnant hinges of the knee,

Where thrift may follow ^y fawning. Dost thou hear ?

Since my ^z dear soul was mistress of ^a her choice

^b And could of men distinguish her election,

Sh'ath seal'd thee for herself ; for thou hast been

As one, in suffering all, that suffers nothing ;

A man, that ^c fortune's buffets and rewards

^r First q. *bowe* ; 2d, *bow* ; 3d, *boe*. only reading.

First, 2d and 3d fo's, *boa*.

^s Qu's, *cop't* ; fo's, R. P. T. and W. *comp'd*.

^t First and 2d qu's, *renewew* ; 1st and 2d fo's, *renewew*.

^u P. and the editors, except C, after him, omit *Why*.

^w The fo's, *like*.

^x The 2d q. *absurd* ; which is S.'s

^y The 1st, 2d and 3d fo's, read, *fain-*

ing ; the 4th f. and R. *feigning*.

^z J. conjectures this might be *clear*.

^a The fo's read *my* instead of *her*.

^b So the qu's. The fo's, R. and the

rest read,

*And could of men distinguish, her election
Hath seal'd thee for herself, &c.*

^c The 3d and 4th fo's read *fortune*.

^d Hast

^d Haft ta'en with equal thanks. And blest are those
 Whose blood and judgment are so well ^e co-mingled,
 That they are not a pipe for fortune's finger,
 To sound what stop she please. Give me that man
 That is not passion's slave, and I will wear him
 In my heart's core, ay, in my heart of heart,
 As I do thee. --- Something too much of this. ---
 There is a play to-night before the king,
 One scene of it comes near the circumstance,
 Which I have told thee of my father's death.
 I pr'ythee, when thou see'st that act a-foot,
 Ev'n with the ^f very comment of ^g thy soul
 Observe ^h mine uncle; if his occulted guilt
 Do not itself unkennel in one speech,
 It is a damned ghost that we have seen,
 And my imaginations are as foul
 As *Vulcan's* ^k stithy. Give him ^l heedful note;
 For I mine eyes will rivet to his face;
 And after we will both our ^m judgments join
ⁿ In censure of his seeming.

Hor. Well, my lord.

If ^o he steal aught, the whilst this play is playing,
 And scape ^p detecting, I will pay the theft.

^d So the qu's, *T. W. J.* and *C.* The
 rest read *baib*.

^e The qu's read *comedled*.

^f Three last fo's omit *very*.

^g The fo's read *my*.

^h Qu's, *my*.

ⁱ So the qu's, fo's and R.'s octavo.
 All the rest read *occult*.

^k The 1st f. *stithy*; the other fo's
 and R. *stith*; *T.* and *H.* *smithy*.

^l The 1st and 3d fo's read *needful*.

^m The 2d f. *judgment*.

ⁿ The fo's, *R. P.* and *H.* read, *To*
censure, &c.

^o Qu's, *a for be*.

^p First and 2d qu's, *detected*; 3d, *de-*
tection.

SCENE VI.

Enter King, Queen, Polonius, Ophelia, Rosencraus, Guildenstern, and other Lords attendant, with a guard carrying torches. Danish march. Sound a flourish.

Ham. They are coming to the play; I must be idle. Get you a place.

King. How fares our cousin *Hamlet*?

Ham. Excellent, i' faith, of the camelion's dish: I eat the air, promise-cramm'd. You cannot feed capons so.

King. I have nothing with this answer, *Hamlet*; these words are not mine.

Ham. ^s No, nor mine now, my lord. --- You play'd once i' th' university, you say? ^t [*To Polonius.*]

Pol. That ^u did I, my lord, and was accounted a good actor.

Ham. ^v What did you enact?

Pol. I did enact *Julius Cæsar*; I was kill'd i' th' capitol; *Brutus* kill'd me.

Ham. It was a brute part of him to kill so capital a calf there. Be the players ready?

^a This is called Scene V. by *W.* and *you play'd, &c.* Followed by *P.*'s duodecimo, *T.* and *W.* *J.* stops thus, *No,*

^r In the qu's, *Enter trumpets and kettle-drums, King, Queen, Polonius, &c.* nor mine now. — *My lord; you play'd,*

Ophelia.

^t This direction first inserted by *R.*

^s The qu's stop to make the sense as in the text. And are followed by *R.* ^u The fo's and all after, except *C.* read, *I did.*

P.'s quarto, and *H.* and *C.* The fo's ^v The fo's, and-all after, *And what,* stop thus, *No nor mine. Now my lord, &c.*

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Ref. Ay, my lord, they stay upon your patience.

Queen. Come hither, my ^x dear *Hamlet*, sit by me.

Ham. No, good mother, here's ^y metal more attractive.

Pol. O ^z ho, do you mark that?

Ham. Lady, shall I lie in your lap?

^a [*Lying down at Ophelia's feet.*]

Oph. No, my lord.

Ham. ^b I mean, my head ^c upon your lap?

Oph. Ay, my lord.

Ham. Do you think I meant country ^d matters?

Oph. I think nothing, my lord.

Ham. That's a fair thought, to lie between ^e a maid's legs.

Oph. What is, my lord?

Ham. Nothing.

Oph. You are merry, my lord.

Ham. Who, I?

Oph. Ay, my lord.

Ham. ^f Oh God! your only jig-maker. What should a man do but be merry? For, look you how cheerfully my mother looks, and my father died ^g within ^h 's two hours.

Oph. Nay, 'tis ⁱ twice two months, my lord.

Ham. So long? nay, then let the devil wear black, ^j for

^x The fo's and R. read, *good*.

to within these two hours, followed by all

^y Qu's and fo's, and all but J. and but C.

C. *mettle*.

^h H. omits *twice*.

^z Second q. *obl*

ⁱ H. reads, *for I'll have a suit of er-*

^a This direction inserted by R.

myn. W. says the true reading is, 'fore

^b What is in italic is omitted in the qu's, P. and H.

I'll have a suit of sable. But if the meaning (according to W.) be, *Let the devil wear black for me, I'll have none*; why may not the old reading stand, *sables* not being mourning, but a rich warm suit worn in that cold country.

^c C. in for *upon*.

^d J. conjectures, *manners*.

^e The qu's and fo's omit *a*.

^f J. omits *God*.

^g So qu's, fo's and R. P. alters this

Vide *Canons*, p. 94, and *Revisal*, p. 538.

I'll have a suit of fables. Oh heav'ns! die two months ago, and not forgotten yet! then there's hope a great man's memory may out-live his life half a year: but, by 'r lady, ^k he must build churches then; or else shall ^k he suffer not thinking on, with the hobby horse; whose epitaph is, *For O, for O, the ^l hobby horse is forgot.*

SCENE VII.

ⁿ *The trumpets sound. Dumb shew follows.*

Enter a ^o king and a queen ^p, the queen embracing him, and he her, ^q she kneels, he takes her up, and declines his head upon her neck, he lies down upon a bank of flowers, she seeing him asleep,

^k Qu's, a for he.

^l Among the country may-games, there was an hobby-horse, which, when the puritanical humour of those times opposed and discredited these games, was brought by the poets and ballad-makers as an instance of the ridiculous zeal of the sectaries: from these ballads *Hamlet* quotes a line. *W.* But we are referred to no authority for the truth of this.

^m This is called Scene VI. by *W.* and *J.*

ⁿ The fo's, and all editions after, read, *Hutboys play. The dumb shew enters*, except C. who reads, *Musick. Dumb shew.*

^o In this stage-direction it stands *King and Queen* through all the editions till T. who alters it to *Duke and Du* *best*, and has the following note.

Enter a King and Queen very loving-

ly:] Thus have the blundering and inadvertent editors all along given us this stage direction, though we are expressly told by *Hamlet* anon, that the story of this intended interlude is the murder of *Gonzago Duke of Vienna*. The source of this mistake is easy to be accounted for, from the stage's dressing the characters. Regal coronets being at first ordered by the poet for the duke and duchess, the succeeding players, who did not strictly observe the quality of the persons or circumstances of the story, mistook them for a King and Queen; and so was the error deduced down from thence to the present times.

Methinks Mr. *Pope* might have indulged his private sense in so obvious a mistake, without any fear of rashness being imputed

asleep, leaves him: Anon comes in ^r another man, takes off his crown, kisses it, pours poison in the ^s sleeper's ears, ^t and leaves him: the queen returns, finds the king dead, makes passionate action; the poisoner, with ^u some three or four, comes in again, ^w seems to condole with her, the dead body is carried away, the poisoner wooes the queen with gifts, she seems ^x harsh awhile, but in the end accepts ^y his love.

imputed to him for the arbitrary correction. T.

Notwithstanding this seeming clear triumph of T. over the former editors, which he enjoys by the consent of all the succeeding ones, who follow him in the alteration; perhaps there is a way of accounting for these seeming contradictions in the old editions. *The play* here acted, *Hamlet* says, *is the image of a murder done in Vienna, Gonzago is the duke's name, his wife's* Baptista; but the poet who may be supposed to have formed this story into a play, must be allowed the right of changing the quality of the persons as he pleases: So, though in the story it was a *duke* and a *duchess*, yet in the play it might be altered to a *king* and a *queen*, by poetical licence. And that this supposition is true, seems to be confirmed by *Hamlet's* words almost immediately after the above-quoted ones; viz. *This is one Lucianus, nephew to the king.* But T. has taken care to alter this word *king* here, which stands so in all the editions before him, to *duke*, without giving any notice of the alteration,

P After *queen* the fo's insert, *very lovingly.* But no edition before T. has these words, *with regal coronets*; who puts them into the direction without acquainting us that they are his interpolation; and no wonder, as he could make us believe they are to be found in the old editions; for he says (v. note foregoing) *Regal coronets being at first ordered by the poet for the duke and duchess, &c.*

q These words, *she kneels*, are omitted in the qu's.

r The fo's, instead of *another man* read *a fellow.* So do all the editions after, except C.

s The fo's, R. and P. read, *King's ears, &c.*

t The fo's, and all after but C, read, *and exit.*

u The fo's, and all editions after, read, *some two or three minutes, &c.* except C. who reads, *some three or four minutes, &c.*

w The fo's, and the editions after, *seeming to lament with her.*

x The fo's, and editions after except C. read, *loth and unwilling awhile.*

y The qu's and C. omit *his.*

Oph. What means this, my lord?

Ham. Marry ^z this is ^a munching ^b Mallico, ^c it means mischief.

Oph. Belike, this shew imports the argument of the play.

Enter Prologue.

Ham. We shall know by ^d this fellow; the players cannot keep ^e counsel, they'll tell all.

Oph. Will ^f he tell us what this shew meant?

Ham. Ay, or any shew that ^g you'll shew him. Be not you agham'd to shew, he'll not shame to tell you what it means.

Oph. You are naught, you are naught. I'll ^h mark the play.

^z The 1st q. omits *is* after *this*; the 2d reads, *this*; the 3d, *it is*; all the rest as in the text.

^a So the qu's and C. All the rest read *micbing*.

^b So the qu's. The fo's and all the rest, *Malicho*, besides *W.* who reads *Mal-be-ber*, and gives the following note,

Marry, this is micbing Malicho; it means mischief.] The *Oxford* editor, imagining that the speaker had here englished his own cant phrase, of *micbing Malicho*, tells us (by his glossary) that it signifies mischief lying hid, and that *Malicho* is the Spanish *Mallico*; whereas it signifies, *Lying in wait for the poisoner*, which the speaker tells us was the very purpose of this representation. It should therefore be read *Malbechor*, Spanish, *the poisoner*. So *Micb* signified originally, to keep hid and out of sight;

and as such men generally did it for the purposes of *lying in wait*, it then signified to rob. And in this sense *Shakespeare* uses the noun, a *micber*, when speaking of prince *Henry* among the gang of robbers. *Shall the blessed sun of heaven prove a micber? Shall the son of England prove a thief?* And in this sense it is used by *Chaucer* in the translation of *Le Roman de la rose*, where he turns the word *lierre*, (which is *larron, voleur*) by *micber*. *W.*

^c The fo's, *R. P.* and *H.* read, *that means*.

^d The fo's and *R.* *these fellows*.

^e The qu's omit *counsel*.

^f Qu's, *a for he*; fo's and *R.* *they*.

^g Qu's, *you will*.

^h The 2d, 3d, and 4th fo's, *make for mark*.

Prolog.

Pro. For us, and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently.

Ham. Is this a prologue, or the posie of a ring?

Oph. 'Tis brief, my lord.

Ham. As woman's love.

Enter King and Queen, ¹ Players.

King. Full thirty times hath *Phoebus* ^k cart gone round
Neptune's salt wash, and *Tellus'* ¹ orb'd ground;
And thirty dozen moons with borrow'd sheen
About the world have ^m times twelve thirties been
Since love our hearts, and *Hymen* did our hands,
Unite co-mutual, in most sacred bands.

Queen. So many journeys may the fun and moon
Make us again count o'er, ere love be done.
But woe is me, you are so sick of late,
So far from cheer and from ⁿ your former state,
That I distrust you; yet though I distrust,
Discomfort you, my lord, it nothing must:
[° For women fear too much, ev'n as they love.]

And womens' fear and love ^p hold quantity

^q In neither ought, or in extremity.

ⁱ *Players* first added by P.

^k So qu's, fo's and C. the rest ear.

¹ The qu's read, and *Tellus orb'd the ground.*

^m The 3d q. reads *twelve times thirty*. S. takes no notice of this reading. The 2d, 3d and 4th fo's, R. P. T. W. and J, read, *time twelve thirties*. H. reads *times twelve thirty*.

ⁿ The 1st q. reads, *cur*.

^o Here a line seems wanting, either before or after this, which should rhyme

to *love*. This line, in crotchets, is omitted in the fo's, R. P. H. and C. And in the next line they read *For in-*stead of *And*, except P. and H.

^p The fo's read *bolds*.

^q The qu's read, *Either none, in neither ought, &c.* P. alters it, *'Tis either none, or in extremity*; and is followed by the editors after him. What is in the text is the reading of the fo's and

C.

Now what my ^r love is, proof hath made you know;
And as my love is ^s fix'd, my fear is so.

^t *Where love is great, the ^u littlest doubts are fear;
Where little fears grow great, great love grows there.*

King. 'Faith, I must leave thee, love, and shortly too:
My operant pow'rs ^w their functions leave to do;
And thou shalt live in this fair world behind,
Honour'd, belov'd; and, haply, one as kind
For husband shalt thou---

Queen. Oh, confound the rest!
Such love must needs be treason in my breast:
In second husband let me be accurst!
None wed the second, but who ^x kill'd the first.

Ham. ^y That's wormwood---

Queen. The instances, that second marriage move,
Are base respects of thrift, but none of love.
A second time I kill my husband dead,
When second husband kisses me in bed.

King. I do believe you ^z think what now you speak;
But what we do determine oft we break;
Purpose is but the slave to memory,
Of violent birth, but poor validity:

^r The 1st and 2d qu's read *lord*. So ^u T. alters this to *smallest*; and is followed by the rest, who retain these lines, except C.

^s The 1st and 3d qu's read *fix'd*; the 2d q. *fix'd*. The 1st f. *fix'd*; the 2d, *fix*; the 3d and 4th, *fix'd*; so R. and P. and the rest read after the first

^w The fo's and R. read *my functions*.

^x T. W. and F. read *kill*.

^y So the qu's and C. All the rest, *Wormwood, wormwood!*

^z The fo's and R. put a period after

^t The two lines in *italic* are not in the fo's, R. P. and H.

Which now, ^a like ^b fruit unripe, sticks on the tree,
 But fall unshaken, when they mellow be,
 Most necessary 'tis, that we forget
 To pay ourselves what to ourselves is debt;
 What to ourselves in passion we propose,
 The passion ending doth the purpose lose;
 The violence of ^c either grief or joy,
 Their own ^d enactures with themselves destroy.
 Where joy most revels, grief doth most relent,
^e Grief joys, joy grieves, on slender accident.
 This world is not for aye, ^f nor 'tis not strange,
 That ev'n our loves should with our fortunes change,
 For 'tis a question left us yet to prove
^g Whether love ^h lead fortune, or else fortune love.
 The great man down, you mark, his fav'rite flies;
 The poor advanc'd, makes friends of enemies.
 And hitherto doth love on fortune tend,
 For who not needs shall never lack a friend;
 And who in want a hollow friend doth try,
 Directly seasons him his enemy.
 But orderly to end where I begun,
 Our will and fates do so contrary run,
 That our devices still are overthrown;
 Our thoughts are ours, their ends none of our own.

^a So the fo's. The qu's read *the in-*
stead of like.

^b P. alters *fruit to fruits*, followed by H.
 the after editors, except C.

^c The fo's read *other*.

^d So the qu's, J. and C. All the rest,
enactures.

^e The qu's read *Grief joy, joy grieves.*

^f P. alters *nor to and*; followed by

^g P. alters this line thus, (and is fol-
 lowed by H.)

Whether love fortune lead, or fortune love.

^h T. alters *lead to leads*, and is fol-
 lowed by W. and J.

So

So think thou wilt not second husband wed;
But die thy thoughts, when thy first lord is dead.

Queen. ⁱ Nor earth to give me food, nor heaven light!
Sport and repose lock from me, day and night!

^k *To desperation turn my trust and hope!*

^l *And anchors' cheer in prison be my scope!*

Each opposite, that blanks the face of joy,
Meet what I would have well, and it destroy!

Both here, and hence, pursue me lasting strife!

^m If once I be a widow, ever I be a wife.

Ham. If she should break it now ---

King. 'Tis deeply sworn; sweet, leave me here awhile;
My spirits grow dull, and fain I would beguile
The tedious day with sleep. ⁿ [*Sleeps.*]

Queen. Sleep rock thy brain,
And never come mischance ^o between us twain! ^p [*Exit.*]

Ham. Madam, how like you ^q this play?

Queen. ^r The lady doth protest too much, methinks.

Ham. O, but she'll keep her word.

King. Have you heard the argument? Is there no offence
in 't?

Ham. No, no, they do but jest, poison in jest. No offence
i' th' world.

King. What do you call the play?

ⁱ *H. and C. read, Nor earth oh! gives rest read,
me food, &c.*

^k The two lines in italic are omitted
in the fo's, R. P. and H.

^l *And anchors' cheer*, i. e. *And the
cheer of anchorites*. T. alters this to,
An anchor's cheer, &c. followed by W.
and J.

^m So the qu's. The fo's and all the

If once a widow, ever I be wife.

ⁿ This direction not in the qu's.

^o The 2d q. *betwixt*.

^p Qu's, *Exeunt*.

^q The 2d, 3d and 4th fo's and R. read

the play.

^r So the qu's. The fo's and all after,

The lady protests, &c.

Ham.

Ham. The *mouse-trap*. Marry how? tropically. This play is the image of a murder done in *Vienna*; ^a *Gonzago* is the duke's name, his ^t wife, *Baptista*. You shall see anon; 'tis a knavish piece of work; but what of that? Your majesty and we ^u that have free souls, it touches us not. Let the gall'd jade winch; our withers are ^w unwrung.

Enter Lucianus.

This is one *Lucianus*, nephew to the ^x king.

Oph. ^y You are as good as a chorus, my lord.

Ham. I could interpret between you and your love, if I could see the puppets dallying.

Oph. You are keen, my lord, you are keen.

Ham. It would cost you a groaning to take off ^z my edge.

^a *Oph.* Still better and worse.

^a *J.* spells this word, *Gonzaga*, different from all other editions.

^t *T.* alters this to *wife*; followed by the after editors except *C.*

^u The 2d and 3d qu's, instead of *that* read *shall*.

^w The 1st q. reads *unwrong*.

^x So all the editions to *T.* who (as I observed before) alters it to *duke*, followed by the rest. But it is remarkable that though *P.* in his duodecimo follows *T.* in the alteration of *king* into *duke* in this place; yet he suffers *king* and *queen* still to stand in the *Dumb Shew* above.

^y The fo's and *R.* read, *You are a good chorus, &c.*

^z Qu's, *mine*.

^z The qu's read, *Oph. Still better and worse.* *Ham.* *So you mistake your husbands.* So *T.* and *W.*; and *J.* in his text, but gives a direction in his note to read *must take* instead of *mistake*. The fo's read as the qu's, only omitting the word *your*. *R.* follows the fo's, bating that he changes *better and worse* into *worse and worse*. *Ham.* *So you must take your husbands.* So that *must take* instead of *mistake* is a conjecture of *P.*'s, and very probably *Shakespeare* wrote so; but then he should not have followed *R.* in his alteration, *worse and worse*; husbands being not taken so, but *for better for worse*. *H.* reads, *Oph. Still worse and worse.* *Ham.* *So most of you take husbands.*

Ham.

Ham. So you must take your husbands. --- Begin, ^b murderer. ^c Leave thy damnable faces, and begin. Come! The croaking raven doth bellow for revenge.

Luc. Thoughts black, hands apt, drugs fit, and time agreeing;
^d Confederate season, ^e else no creature seeing,
 Thou mixture rank, of midnight weeds collected;
 With *Hecat's* ^f ban thrice blasted, thrice ^g infected;
^h Thy natural magic, and dire property,
 On wholesome life ⁱ usurp immediately.

[^k *Pours the poison in his ears:*

Ham. ^l He poisons him i' th' garden for his estate, his name's *Gonzago*; the story is extant and ^m written in ⁿ very choice *Italian*. You shall see anon how the murderer gets the love of *Gonzago's* wife.

Oph. The king rises.

^o *Ham.* What, frighted with false fire!

Queen. How fares my lord?

Pol. Give o'er the play.

King. Give me some light: away!

^p *Pol.* Lights, lights, lights!

[*Exeunt.*

^b The 4th f. and R. read *murder*.

^c The fo's and R. read, *Pox leave,*
&c.

^d The qu's read *considerat*.

^e *T.* alters this to, *and no creature, &c.*
 followed by *H.* and *W.*

^f The 3d q. 4th f. *R. P.* and *H.* read
bane.

^g The 1st q. *invected.*

^h The 4th f. and R. read *the.* *P.'s*
q. and *H.* read *thou.*

ⁱ The qu's and C. read *usurps.*

^k This direction is not in the qu's.

^l Qu's, *A* for *He.*

^m The fo's and all after, except C.
 read *writ.*

ⁿ *Very* is read in the qu's and C. but
 omitted in all the other editions.

^o This speech of *Hamlet* is omitted in
 the qu's and *P.*

^p The qu's and C. give this speech to
Polonius only; the fo's and the rest direct
 it to be spoke by *all.*

ACT III. SCENE VIII. iii

SCENE VIII.

Manent Hamlet and Horatio.

Ham. Why let the stricken deer go weep,
The hart ungalled play;
For some must watch, while some must sleep;
Thus runs the world away.

Would not this, fir, and a forest of feathers, if the rest of
my fortunes turn *Turk* with me, ^s with provincial roses
on my ^t rais'd shoes, get me a fellowship in a ^u cry of
players ^w?

Hor. Half a share.

Ham. ^x A whole one, I.

For thou dost know, oh *Damon* dear,
This realm dismantled was
Of *Jove* himself, and now reigns here
A very, very,---^y peacock.

Hor. You might have rhym'd.

^a This is Scene VII. in *W.* and *J.*

^u Alluding to a pack of hounds. *W.*

^r The fo's and the editions after, except *C*, read *so* instead of *thus*.

The 2d and 3d qu's and *P.*'s duodecimo read, *city*.

^s So the qu's. The rest read, *with* two provincial, &c.

^w After *players*, all but the qu's read, *fir*.

^t The qu's read *raz'd*; the fo's and *R.*'s octavo, *rac'd*; his duodecimo, *rack'd*. *P.* and all the rest read, *rayed*; i. e. *striped*, *spangled*, or *enriched* with shining ornaments. But this is no reading before *P.* and *rais'd* comes nearer the old reading *raz'd*.

^x *H.* reads, *Ay, a whole one*.

^y The qu's read *paiock*; the fo's and *R.*, *pajock*. *T.* and *H.*, *paddock*, i. e. *toad*. *P.* conjectures *peacock*, and that *Shakespeare* alludes to a fable of the birds chusing a king; instead of the eagle, a peacock.

Ham.

Ham. Oh, good *Horatio*, I'll take the ghost's word for a thousand pound. Didst perceive?

Hor. Very well, my lord.

Ham. Upon the talk of the poisoning?

Hor. I did very well note him.

Ham. ^z Ah, ha! come, some music; come, the recorders.
For if the king like not the comedy;
Why, then, belike he likes it not perdy.
Come, some music.

Enter Rosencraus and Guildenstern.

Guil. Good my lord, vouchsafe me a word with you.

Ham. Sir, a whole history.

Guil. The king, sir---

Ham. Ay, sir, what of him?

Guil. Is in his retirement marvellous distemper'd---

Ham. With drink, sir?

Guil. No, my lord, ^a with choler.

Ham. Your wisdom should shew itself more ^b richer, to signify this to ^c the doctor; for, for me to put him to his purgation, would perhaps plunge him into ^d more choler.

Guil. Good my lord, put your discourse into some frame, and ^e start not so wildly ^f from my affair.

Ham. I am tame, sir.---Pronounce.

Guil. The queen your mother, in most great affliction of spirit, hath sent me to you.

^z So the qu's. The fo's, *ob, ba!*
&c.

^a The fo's and R. read, *rather with*
choler.

^b So the qu's, 1st f. and C. The rest
rich.

^c So the qu's and C. The 4th f. *this*.
All the rest, *his*.

^d Fo's and R. *far more*.

^e The qu's read *stare*.

^f The 3d q. reads *upon*. This reading is neglected in S.

Ham.

Ham. You are welcome. ^z

Guil. Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment; if not, your pardon and my return shall be the end of ^h my business.

Ham. Sir, I cannot.

ⁱ *Guil.* What, my lord?

Ham. Make you a wholesome answer: my wit's diseas'd. But, sir, such ^k answer as I can make, you shall command; or rather, ^l as you say, my mother. Therefore no more, but to the matter. My mother you say ---

Ros. Then thus she says; Your behaviour hath struck her into amazement and admiration.

Ham. O wonderful son, that can so ^m 'stonish a mother! but is there no sequel at the heels of this ⁿ mother's admiration? --- ^o Impart.

Ros. She desires to speak with you in your closet ere you go to bed.

Ham. We shall obey, were she ten times our mother. Have you any further trade with us?

Ros. My lord, you once did love me.

Ham. ^p And do still, by these pickers and stealers.

^z C. here directs [*with great ceremony*].

^h The 1st and 2d q. and C. omit my. The 3d reads *the* instead thereof; but S. takes no notice of this reading.

ⁱ The qu's gives this speech to *Ros.*

^k The fo's, R. P. and H. answers.

^l The fo's, R. and P.'s quarto, omit *at*.

^m So the 1st and 2d qu's and C. All the rest, *astonish*.

ⁿ The 3d f. reads *mother-admiration*; the 4th, R. and P.'s q. *mother-admiration*.

^o All but the qu's and C. omit *impart*.

^p So the qu's and C. All the rest read, *So I do still, &c.*

Rof. Good my lord, what is your caufe of diftemper? You do ^a furely bar the door ^r upon your own liberty, if you deny your griefs to your friend.

Ham. Sir, I lack advancement.

Rof. How can that be, when you have the voice of the king himfelf for your fucceffion in *Denmark*?

Ham. Ay ^s fir, but *while the grafs grows*---the proverb is fomething mufty.

^t *Enter the players with recorders.*

Oh, the recorders, let me fee one. To withdraw with you ---why do you go about to recover the wind of me, as if you would drive me into a toil?

Guil. Oh my lord, if my duty be too bold, my love is too unmannerly.

Ham. I do not well underftand that. Will you play upon this pipe?

Guil. My lord, I cannot.

Ham. I pray you.

Guil. Believe me, I cannot.

Ham. I do befeech you.

Guil. I know no touch of it, my lord.

Ham. It is as eafy as lying. Govern thefe ventages with

^a The fo's and R. read *freely* inftead of *furely*.

^r Fo's, *of*.

^s So the qu's and C. All the reft omit *fir*.

^t So the qu's. The fo's and the reft direct, *Enter one with a recorder*; and the fo's, to make what follows agree with

this direction, alter *Hamlet's* fpeech thus, *Oh, the recorder, let me fee; to witbdraw, &c.* But unfortunately R. and the modern editors (except C.) having reftored the reading of the qu's in *Hamlet's* fpeech, have forgot to reftore the direction in the qu's, with which it fhould agree.

your " fingers " and thumb, give it breath with your mouth, and it will discourse most * eloquent music. Look you these are the stops.

Ham. Why, look you now, how unworthy a thing ' you make of me ; you would play upon me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note " to my compass ; and there is much music, excellent voice in this little organ, yet cannot you make it a speak : ' sblood do you think I am easier to be play'd on than a pipe ? Call me what instrument you will, ° tho' you can fret me, you cannot play upon me. God bless you, sir.

Enter Polonius.

Pol. My lord, the queen would speak with you, and presently.

Ham. ^d Do you see yonder cloud, that's almost in shape of a camel ?

Pol. ° By th' mafs and 'tis---like a camel indeed !

Ham. Methinks it is like a ^f weasel.

" The fo's and R. read *finger*.

" The 1st q. and C. read, *and the umber* ; the 2d and 3d, *and the thumb*. We should be glad to know what C. understands by the umber.

x Fo's and R. *excellent*.

y *J.* reads, *you would make*, &c.

z So the qu's. The rest read *to the top of my compass*.

a The fo's and R. omit *speak*.

b So the qu's. The rest, *Why, do you think that I am easier to be play'd on*, &c.

c The qu's read, *though you fret me not*, &c.

d The fo's and R. read, *Do you see that cloud, that's almost in shape like a camel ?*

e The 1st, 2d and 3d fo's read, *By th' Misse, and it's like a camel indeed ; 4th f. and all after but C, By th' mafs, and it's like a camel indeed. C. weazel for camel.*

f *P.* reads *ouzel*, i. e. *blackbird*, followed by the rest, except C, who reads *camel*.

Pol. It is ^s back'd like a ^h weasel.

Ham. Or like a whale.

Pol. Very like a whale.

Ham. Then ⁱ I will come to my mother by and by---
They fool me to the top of my bent.---I will come by
and by.

Pol. ^k I will say so.

Ham. By and by is easily said. Leave me, friends.

'Tis now the very witching time of night, [Exit.

When church-yards yawn, and hell itself ^l breathes out
Contagion to this world. Now could I drink hot blood,
^m And do such business as the day

Would quake to look on. Soft, now to my mother---

O heart, lose not thy nature; let not ever

The soul of *Nero* enter this firm bosom;

Let me be cruel, ⁿ not unnatural;

I will speak ^o daggers to her, but use none.

My tongue and soul in this be hypocrites;

^p How in my words ^q soever she be silent,

^r To give them seals, never my foul consent! [Exit.

^g So the 1st q. and all the fo's and C. 3d q. *breathes*.

The 2d and 3d qu's, P. and all after, ^m The qu's read, *And do such business*
black. as the *bitter day*. From whence W. con-

^h C. *camel* for *weasel*.

jectures that we should read, *better day*;
and *Heath, bitter'st day*.

ⁱ So the qu's. The rest, *will I*.

ⁿ J. before *not* inserts *but*.

^k In the qu's and P.'s q. this speech
of *Polonius* is made a part of *Hamlet's*,
and the words, *Leave me, friends*, insert-
ed before it, as follows;

^o The 1st and 2d qu's read *dagger*.
S. takes no notice of the reading of the
3d, viz. *daggers*.

—*I will come by and by, Leave me*
friends. I will say so. By and by is easily
said. 'Tis now the very witching time,
&c.

^p These two lines are omitted by P.
and H.

^q First and 2d qu's, *soever*. So S.
but gives not the reading of 3d, *soever*.

^l The 1st and 2d qu's read *breake*.
S. takes no notice of the reading of the

^r *To give them seals*—] i. e. put them
in execution. W.

• SCENE IX.

Enter King, Rosincraus and Guildenstern.

King. I like him not, nor stands it safe with us
To let his madness † range. Therefore, prepare you;
I your commission will forthwith dispatch,
And he to *England* shall along with you.
The terms of our estate may not endure
Hazard ^u so near us, as doth hourly grow
Out of his ^w brows.

Guil. We will × ourselves provide;
Most holy and religious fear it is
To keep those many, ^y many bodies safe,
That live and feed upon your majesty.

Ros. The single and peculiar life is bound,
With all the strength and armour of the mind,
To keep itself from 'noyance; but much more,
That spirit ^z upon whose ^a weal ^b depend and rest
The lives of many. The ^c cease of majesty
Dies not alone, but like a gulf doth draw

° This is called Scene VIII. in *W.* ^y The 2d, 3d and 4th fo's, *R. P.*
and *J.* and *H.* read but one *many*.

† *P.* alters this to *rage*. ^z *P.* alters *upon* to *on*, followed by all
but *C.*

^u The fo's and *R.* read *so dangerous*. ^a The fo's and *R.* read *spirit* instead
of *weal*.

^w Instead of *brows* the fo's, *R. P.* ^b All but *H.* and *C.* read *depends and*
lunes. *rests*.

× *P.* inverts these two words to, *pro-* ^c The qu's read *ceffe*; *P.* *decease*.
vide ourselves; and is followed by the
after-editors, except *C.*

What's near it with it. ^d It is a massy wheel
 Fixt on the ^e summit of the highest mount,
 To whose ^f huge spokes ten thousand lesser things
 Are ^g mortiz'd and adjoin'd; which when it falls,
 Each small annexment, petty consequence,
 Attends the boisterous ^h ruin. Never alone
 Did the king sigh; but ⁱ with a general groan.

King. Arm you, I pray you, to this speedy voyage;
 For we will fetters put ^k upon this fear,
 Which now goes too free-footed.

^l *Ros.* ^m We will haste us.

[*Exeunt Gent.*]

Enter Polonius.

Pol. My lord, he's going to his mother's closet;
 Behind the arras I'll convey myself
 To hear the process. I'll warrant, she'll tax him home.
 And, as you said, and wisely was it said,
 'Tis meet that some more audience than a mother,
 Since nature makes them partial, should o'er-hear
 The speech of vantage. Fare you well, my liege;
 I'll call upon you ere you go to bed,
 And tell you what I know.

[*Exit.*]

King. Thanks, dear my lord.
 Oh! my offence is rank, it smells to heav'n,
 It hath the primal, eldest, curse upon 't;

^d Before *it is* the qu's insert *or*.

^e The qu's and fo's read, *summit*.

^f The 1st q. *bough*; 2d, *bugb*.

^g Qu's, *mortise*.

^h The qu's read *raine*.

ⁱ The qu's omit *with*.

^k Qu's, *about*.

^l The qu's and C. give this speech
 only to *Resincraus*; the rest to *Loth*.

^m The 3d q. reads *we will make haste*;
 which S. takes no notice of.

A brother's murder !---Pray ° can I not,
 Though inclination be as sharp ° as will ;
 My stronger guilt defeats my strong intent :
 And, like a man to double business bound,
 I stand in pause where I shall first begin,
 And both neglect. What if this cursed hand
 Were thicker than itself with brother's blood ?
 Is there not rain enough in the sweet heavens
 To wash it white as snow ? Whereto serves mercy,
 But to confront the visage of offence ?
 And what's in prayer, but this two-fold force
 To be fore-stalled ere we come to fall,
 Or ° pardon'd being down ? Then I'll look up ;
 My ° fault is past. But oh ! what form of prayer
 Can serve my turn ? Forgive me my foul murder !
 That cannot be, since I am still possess'd
 Of those effects for which I did the murder,
 My crown, mine own ambition, and my queen.
 May one be pardon'd, and retain ° th' offence ?
 In the ° corrupted ° currents of this world,
 Offence's ° gilded hand may ° shove by justice ;

° To supply the want of a foot in this
 verse, T. proposes to read, *That of a brother's murder, &c.* For the same reason
 H. reads,—*Pray, alas ! I cannot.*

° R. alters this to, *Pray I cannot ;*
 followed by the rest, except C.

° W. reads, *as th' ill.* T. and Heath
 proposes, *as 'twill :* So H. and J. read.

° The qu's read *pardon.*

° The 2d q. reads *faults :* So S. but
 he does not give us the reading of the
 3d q. viz. *fault.*

° The 2d and 3d q. read *affects.*

° W. reads *th' effects*, esteeming the
 other reading improper. *Shakespeare's*
 meaning is plain enough, *May I be pardon-*
ed, yet still determine to go on offend-
ing, by continuing illegally to possess the
 crown, and by living in incest with the
 queen? These are properly enough the
 very offences themselves.

° The 2d q. reads *corrupted.*

° The 3d q. reads *currents.*

° The 2d and 3d qu's read *guided.*

° The qu's read *show.*

And oft 'tis seen, the wicked prize itself
 Buys out the law; but 'tis not so above:
 There, is no shuffling; there, the action lies
 In his true nature, ^z and we ourselves compell'd,
 Ev'n to the teeth and forehead of our faults,
 To give in evidence. What then? what rests?
 Try what repentance can. What can it not?
^a Yet what can it, when one cannot repent?
 O wretched state! oh bosom, black as death!
 O limed soul, that, struggling to be free,
 Art more engaged! Help, angels! make assay!
 Bow, stubborn knees; and, heart with strings of steel,
 Be soft as sinews of the new-born babe!
 All may be well. ^b *The king retires and kneels.*

SCENE X.

Enter Hamlet.

Ham. ^d Now might I do it--- but now ^e he is praying---
 And now I'll do 't---and so ^e he goes to heaven:
 And so am I ^f reveng'd? that would be scann'd.

^z P. and H. omit *and*.

^a H. reads; *Yet what can aught, &c.*
W. reads, *Yet what can it when one can*
but repent?

^b No direction in qu's or fo's.

^c This is called Scene IX. in *W.* and
J.

^d So the qu's (and much better than
 the fo's and all other editions, which
 read, *Now might I do 't pat, now he is*
praying, &c.) We have here the sudden
 flash of mind of one intent on doing a
 business of this nature more naturally

expressed, *Now might I do it, while he's*
alone;—No, but he is praying now, which
makes it an improper time.—Nevertheless
I'll do it; his prayers shan't protect him.
—But if I kill him now he is praying, he
goes to heaven.—And so am I reveng'd,
&c.

^e Qu's, *a for he.*

^f The 1st and 2d qu's read *revenge*;
 and so S; but he does not give us the
 reading which is in the 3d q. *viz. re-*
veng'd.

A villain

A villain kills my father, and for that
 I, his ^e sole son, do this same villain send
 To heav'n. ^h Oh this is ⁱ hire and salary, not revenge.
^k He took my father grossly, full of bread,
 With all his crimes broad blown, ⁱ as ^m flush as *May*;
 And how his audit stands, who knows, save heav'n?
 But in our circumstance and course of thought,
 'Tis heavy with him. ⁿ And am I then reveng'd,
 To take him in the purging of his soul,
 When he is fit and season'd for his passage? --- ^o No.
 Up, sword, and know thou a more horrid ^p hent;
 When he is ^q drunk, asleep, or in his rage,
 Or in th' incestuous ^r pleasure of his bed,
^s At game, a swearing, or about some act
 That has no relish of salvation in 't;
 Then trip him, that his ^t heels may kick at heav'n;
 And that his soul may be as damn'd and black
 As hell, whereto it goes. My mother stays:
 This phyfic but prolongs thy sickly days. [Exit.

^u *The king rises and comes forward.*

King. My words fly up, my thoughts remain below;
 Words, without thoughts, never to heaven go. [Exit.

^e The fo's read *foul*, which *W.* alters him but *C.*
^h *sal'n.*

^h Qu's and *C.* *Why* for *Ob.*

ⁱ Instead of *bire and salary* the qu's
 read *base and silly*.

^k Qu's, *a* for *be*.

^l Instead of *as*, *W.* reads *and*.

^m The fo's and *R.* read *fresh*.

ⁿ *P.* and all after him, but *C.* omit
And.

^o *No* is omitted by *P.* and all after

^p *Hent*, i. e. hold, seizure. So the
 qu's and fo's, (except the last f. which
 which reads *bent*, followed by *T. H.* and
W.) *R.* and *P.* read *time*. *C.* *bint*.

^q *J.* reads *drunk-asleep*.

^r *C.* *pleasures*.

^s So the qu's. The rest read, *At ga-*
ming, swearing, &c.

^t The 2d and 3d qu's read *heels*.

^u This direction first put in by *T.*

SCENE

SCENE XI.

* *The Queen's Apartment.**Enter Queen and Polonius.*

Pol. y He will come strait; look, you lay home to him;
 Tell him, his pranks have been too broad to bear with;
 And that your Grace hath screen'd, and stood between
 Much heat and him. I'll z silence me even here;
 Pray you, be round a with him.

a *Ham.* [*within*] Mother, mother, mother.---

Queen. I'll c warrant you, fear me not.

d Withdraw, I hear him coming.

e [*Polonius hides himself behind the arras.*

Enter Hamlet.

Ham. Now, mother, what's the matter?

Queen. Hamlet, thou hast thy father much offended.

Ham. Mother, you have my father much offended.

Queen. Come, come, you answer with an idle tongue.

Ham. f Go, go, you question with a s wicked tongue.

w This is Scene X. in *W.* and *J.*

of the 3d q. warrant.

x The scene first described by *R.*

d *H.* reads *you* before *withdraw*;

y Qu's, *A* for *He*.

and divides the verse in the following manner;

z *H.* reads *'sconce*, i. e. *cover* or *secure*;
 followed by *W.*

Queen. I'll warrant you.

a The words *with him* are omitted by
 the qu's, *P.* and *C.*

*Fear me not: you withdraw, I hear him
 coming.*

b This speech of *Hamlet's* is omitted
 by the qu's, *P. H.* and *C.*

e This direction first given by *R.*

c The 1st and 2d qu's read *wait*: so
 does *S.* but neglects giving the reading

f The 3d and 4th fo's read, *Come, go,*
&c.

g The fo's and *R.* read, *idle for wicked.*

Queen.

Queen. Why, how now, *Hamlet*?

Ham. What's the matter now?

Queen. Have you forgot me?

Ham. No, by the rood, not so:

ⁿ You are the queen, your husband's brother's wife;
And, would it were not so, you are my mother.

Queen. Nay, then I'll set those to you that can speak.

Ham. Come, come, and sit you down; you shall not budge.
You go not, till I set ⁱ you up a glass
Where you may see the ^k inmost part of you.

Queen. What wilt thou do? thou wilt not murder me?

ⁱ Help, ^m ho!

Pol. What ^m ho, help! ⁿ [*Behind the arras.*]

Ham. How now, a rat? Dead for a ducat, dead.

Pol. Oh, I am slain. [*Hamlet kills Polonius.*]

Queen. Oh me, ^o what hast thou done?

Ham. Nay, I know not: is it the king?

Queen. Oh, what a rash and bloody deed is this!

Ham. A bloody deed; almost as bad, good mother,
As kill a king and marry with his brother.

Queen. As ^p kill a king?

Ham. Ay, lady, it was my word.

Thou wretched, rash, intruding fool, farewell; [*To Polon.*]

^h The fo's, R. T. W. and J. read, *You are the queen, your husband's brother's wife,*
ⁱ The 2d, 3d and 4th fo's omit *you.*
^k The qu's read *most* instead of *in-*
^m First and 2d qu's, *how.*
ⁿ First put in by R.
^o The 3d f. omits *what.*
^p The 2d, 3d and 4th fo's and R. read *kill'd.*

I took thee for thy ^a better; take thy fortune;
 Thou find'st, to be too busy, is some danger.
 Leave wringing of your hands; peace; sit you down.
 And let me wring your heart, for so I shall,
 If it be made of penetrable stuff:
 If damned custom have not braz'd it so,
 That it ^r be proof and bulwark against sense.

Queen. What have I done, that thou dar'st wag thy tongue
 In noise so rude against me?

Ham. Such an act,
 That blurs the grace and blush of modesty;
 Calls virtue hypocrite; takes off the rose
 From the fair forehead of an innocent love,
 And ^s sets a blister there; makes marriage vows
 As false as dicers' oaths. Oh such a deed,
 As from the body of ^t contraction plucks
 The very soul, and sweet religion makes
 A rhapsody of words. Heav'n's face doth glow
^u O'er this solidity and compound mass,
 With ^w heated visage, ^x as against the doom;
^y Is thought-sick, at the act.

Queen. Ay me! what act,

^a So the qu's, P. and C. All the rest
 read *better*.

^r So the qu's and C; the rest, *is*.

^s The fo's, R. and T. *makes for sets*.

^t i. e. *contract, solemn obligation*.

^u The fo's, R. T. H. J. and C. read
yea instead of *o'er*.

^w So the qu's; all the rest *triffling*.

^x W. reads *and as 'gainst, &c.*

^y P. reads *'Tis*. Here seems no need
 of altering the old qu's: they are sense
 already if rightly pointed. *Heav'n glows*
upon the earth with heated (angry) visage,
as against the doom; (heaven) is thought-
sick at the act.

² That roars so loud, and thunders in the ^a index?

Ham. Look here upon this picture, and on this,
The counterfeit presentment of two brothers:
See, what a grace ^b was seated on ^c this brow;
Hyperion's curls; the front of *Jove* himself;
An eye, like *Mars*, to threaten ^d and command;
A station, like the herald *Mercury*
^e New-lighted ^f on a heaven-kissing-hill;
A combination, and ^g a form indeed,
Where ev'ry god did seem to set his seal,
To give the world assurance of a man.
This *was* your husband, --- Look you now what follows,
Here *is* your husband, like a mildew'd ^h ear,
Blasting his wholesome ⁱ brother. Have you eyes?
Could you on this fair mountain leave to feed,
And batten on this moor? ha? have you eyes?
You cannot call it *love*; for, at your age,
The hey-day in the blood is tame, it's humble,
And waits upon the judgment; and what judgment
Would step from this to this? *Sense* sure you have,

² The qu's give this line to *Hamlet*; as does *W.* after altering it as follows, *That roars so loud, it thunders to the Indies.*—

^a The *index* used formerly to be placed at the beginning of a book, not at the end, as now: so that it signifies *prologue* or *beginning*. *Canons*, p. 118.

^b Second, 3d and 4th fo's omit *was*.

^c The 2d and 3d qu's, the fo's and *R.* read, *his*.

^d So the qu's and *C.* All the rest read *er* instead of *and*.

^e The 2d, 3d and 4th fo's, and *Rowe*, read, *Now lighted, &c.*

^f The qu's read, *on a beave, a kissing bill*.

^g The 2d and 3d qu's omit *a*.

^h The 2d f. reads *deare*; the 3d and 4th, *deer*.

ⁱ The fo's read *breath* instead of *brother*.

*Else could you not have ^k motion ; but, sure, that sense
Is apoplex'd, for madness would not err ;
Nor sense to ecstasy was ne'er so thrall'd,
But it reserv'd some quantity of choice
To serve in such a difference ^l. --- What devil was 't,
That thus hath cozen'd you at ^m hoodman-blind ?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling fans all.
Or but a sickly part of one true sense,
Could not so mope.*

O shame ! where is thy blush ? Rebellious ⁿ hell,
If thou canst ^o mutiny in a matron's bones,
To flaming youth let virtue be as wax
And melt in her own fire. Proclaim no shame,
When the compulsive ^p ardour gives the charge ;
Since frost itself as actively doth burn
^q And reason ^r panders will.

Queen. O Hamlet, speak no more.

^s Thou turn'st mine eyes into my very soul,
And there I see such black and grained spots,
As will not leave their tinct.

^k *W.* says that, *Motion depends so little upon sense, that the greatest part of motion in the universe, is amongst bodies devoid of sense : therefore motion is improper, and we should read notion, i. e. intellect, reason, &c.* But why may not motion here signify the power of moving one's self as one pleases, or *self-motion*, and then it is necessary it should be accompanied by both *sense* and *will*.

^l What is in italic is omitted in the fo's, R. P. and H.

^k Qu's, bodman blind.

^l H. puts *beat* instead of *bell*.

^o The qu's, fo's and C. read *mutines*.

^p The qu's, fo's and R. read *ardure*.

^q The fo's and R. read *As* instead of

And.

^r The qu's and P. read *pardons*.

^s The qu's read,

Thou turn'st my very eyes into my soule

And there I see such blacke and greaved spots

As will leaue there theij tinct.

Ham.

Ham. Nay, but to live
In the rank sweat of an incestuous bed,
Stew'd in corruption, honying and making love
Over the nasty sty!

Queen. O speak ^u to me no more,
These words like daggers enter in my ears,
No more, sweet *Hamlet*.

Ham. A murderer, and a villain!
A slave, that is not twentieth part the ^w tythe
Of your precedent lord. A ^x vice of kings;
A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole
And put it in his pocket.

^y *Queen.* ^z No more.

Enter Ghost.

Ham. ^a A king of shreds and patches---
Save me, and hover o'er me with your wings, [^b *Starting up*.
You heavenly guards! What would your gracious figure?

Queen. Alas, he's mad—

Ham. Do you not come your tardy son to chide,
That, laps'd in time and passion, let's go by

^t The 1st q. reads *inseamed*; the fo's, *inseamed*; i. e. *gross, fulsome, swinish*. *Seam* is properly the *fat* or *grease* of a *hog*; derived from *sebum*, or *sebum*; which words *Isidore* brings à *sue*.

^u These words *to me*, are in the qu's, fo's and R. P. drops them (for the sake of the measure, probably) and they are not restor'd by the after-editors, till C.

^w The qu's read *kyib*.

^x By a *vice* is meant that buffoon character, that used to play the fool in old plays. T.

^y This speech of the queen's is omitted by the 2d and 3d qu's and P.

^z H. reads *Oh! no more*.

^a *A king of shreds and patches*.] This is said, pursuing the idea of the *vice of kings*. The *vice* was dressed as a fool, in a coat of party-coloured patches. F.

^b Put in by R.

Th' important acting of your dread command?
O say!

Ghost. Do not forget. This visitation
Is but to whet thy almost blunted purpose.
But look! amazement on thy mother sits;
O step between her and her ^c fighting soul:
Conceit in weakest bodies strongest works.
Speak to her, *Hamlet*.

Ham. How is it with you, lady?

Queen. Alas! how is't with you?

That you ^d do bend your eye on vacancy,
And with ^e th' incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep,
And, as the sleeping soldiers in th' alarm,
Your ^f bedded ^g hairs, like life in ^h excrements,
ⁱ Start up, and ⁱ stand an end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?

Ham. On him! on him!—Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable. Do not look ^k upon me,
Lest with this piteous action you convert
My stern effects; then what ^l I have to do,
Will want true colour; tears, perchance, for blood.

^c The 2d and 3d qu's read *figbing*.

^h The hairs are excrementitious, that

^d So the qu's. The 1st f. had omitted
do; the 2d f. to make up the verse, sup-
plies *thus* before *you*, instead of *do* after
you; and is followed by the rest.

is without life or sensation: yet those
very hairs, as if they had life, start up,
&c. *P.*

^e The 1st f. reads *their corporal*, &c.

ⁱ The 2d and 3d qu's and *C.* read *starts*
and *stands*.

The fo's and *R.* read *the corporal*.

^k *P.* alters *upon* to *on*: so all after
him, but *C.*

^f The 2d and 3d qu's, read *beaded*.

^g The qu's, fo's, and *C.* read *hair*.

^l The 3d and 4th fo's read *have I*.

Queen. To whom do you speak this?

Ham. Do you see nothing there? [*Pointing to the Ghost.*]

Queen. Nothing at all; yet all that is ^m I see.

Ham. Nor did you nothing hear?

Queen. No, nothing but ourselves.

Ham. Why, look you there! Look how it steals away!

My father in his habit as he ⁿ liv'd!

Look where he goes even now out at the portal. [*Ex. Ghost.*]

Queen. This is the very coinage of your brain,

This bodiless creation ecstasy

Is very cunning in.

Ham. ° Ecstasy?

My pulse, as yours, doth temperately keep time,

And makes as healthful music. It is not madness

That I have utter'd; bring me to the test,

And ^p I the matter will re-word; which madness

Would gambol from. Mother, for love of grace,

Lay not ^q that flattering unction to your soul,

That not your trespass, but my madness, speaks:

It will but skin and film the ulcerous place;

Whilst rank corruption, ^r mining all within,

Infects unseen. Confess yourself to heaven;

Repent what's past, avoid what is to come;

And do not spread the compost ^s on the weeds

To make them ^t ranker. Forgive me this my virtue;

^m After *is* the 2d and 3d qu's insert
there.

^q The 3d q. reads *this*; the fo's and
R. a.

ⁿ The 2d q. reads *lives.*

^r The 3d and 4th fo's, *R.* and *P.* read

^o This word *Ecstasy* is omitted by the
qu's. *P.* reads *What ecstasy?* followed
by all after him.

running.

^s The fo's read *or.*

^t Fo's, *rank.*

^p First and 2d qu's omit *I.*

For, in the fatness of ^u these purify times,
 Virtue itself of vice must pardon beg,
 Yea, curb and wooe for leave to do ^x it good.

Queen. Oh! *Hamlet*, thou hast cleft my heart in twain.

Ham. O, throw away the worser part of it,
 And ^y live the purer with the other half.
 Good night; but go not to my uncle's bed,
 Assume a virtue if you have it not.

^z *That monster custom, who all sense doth eat*
Of habits, ^a devil, is angel yet in this,
That to the use of actions fair and good
He likewise gives a frock, or livery,
That aptly is put on. ^b Refrain to-night;
 And that shall lend a kind of easiness
 To the next abstinence; *the next, more easy;*
For use ^c almost can change the stamp of nature,
^d *And either master the devil, or throw him out*
With wondrous potency. Once more, good night!
 And when you are desirous to be blest,
 I'll blessing beg of you — For this same lord,

^e [*Pointing to Polonius.*

I do repent: ^f but heav'n hath pleas'd it so,

^u The 1st f. reads *this*.

^w From *courber* Fr. to *bend*. H.

^x The qu's, fo's and R. read *him*.

^y The qu's read *leave*.

^z What is in italic is not in the fo's.

^a T. reads *evil* from Dr. Thirib's

conjecture; followed by H. W. and C.

^b The 1st and 2d qu's read, *to refrain*.

^c R. and all after but C. *can almost*.

^d The 1st q. reads, *And either the de-*

vil, &c. The 2d and 3d, and R. read, *And master the devil, &c.* P. and the rest, *And master even the devil, &c.* But the 1st q. supplies the word *either*, a more proper one than *even*, in this place.

^e Put in by R.

^f H. alters this to, *but the heav'ns have pleas'd it so, &c.* to make it agree with their *seavage, &c.* (followed by J. omitting *the*). But perhaps *heav'n* may be taken as a noun of multitude, q. d. *the powers of heav'n*.

To punish me with this, and this with me,
That I must be their scourge and minister.
I will bestow him, and will answer well
The death I gave him. So, again good night!
I must be cruel, only to be kind;
Thus bad begins, and worse remains behind.

ⁱ *One word more, good lady.*

Queen. What shall I do!

Ham. Not this, by no means, that I bid you do.
Let the ^k bloat king tempt you again to bed;
Pinch wanton on your cheek; call you his mouse;
And let him, for a pair of reechy kisses,
Or padding in your neck with his damn'd fingers,
Make you to ^l ravel all this matter out,
That I essentially am not in madness,
But mad in craft. 'Twere good you let him know.
For who that's but a queen, fair, sober, wise,
Would from a paddock, from a bat, a ^m gibbe,
Such dear concernings hide? Who would do so?
No, in despite of sense and secrecy,

^g *H.* reads, *To punish him with me*, though the words seem necessary, as
and *me with this*. *J.* aims to read after they introduce the following question of
him, but puts in his text, *To punish this* the queen, *What shall I do?* *C.* reads,
with me, &c. and tells us this is *H.*'s *Hark, one word, &c.*
reading.

^h The 1st and 2d qu's read *this*: so *R. blunt*; *P. T. and H. fond*; *W. J.*
S; but takes no notice of the reading of and *C. bloat*.

the 3d, viz. *thus*. ^l The 1st and 2d qu's read, *reuell*.
So *S*; but gives not the reading of 3d,
ⁱ The words in italic, which are in *ravell*.

the qu's, are omitted by all the other ^m Qu's and *C. gib*.
editions but *C.* none of them taking
notice that there is any such reading,

Unpeg the basket on the house's top,
 Let the birds fly, and, like the famous ape,
 To try conclusions, in the basket creep;
 And break your own neck down.

Queen. Be thou assur'd, if words be made of breath.
 And breath of life, I have no life to breathe
 What thou hast said to me.

Ham. I must to *England*, you know that.

Queen. Alack, I had forgot; 'tis so concluded on.

Ham. ⁿ *There's letters seal'd; and my two school-fellows,
 Whom I will trust as I will adders fang'd,
 They bear the mandate; they must sweep my way,
 And marshal me to knavery. Let it work.
 For 'tis the sport to have the engincer
 Hoist with his own petar; and 't shall go hard
 But I will delve one yard below their mines,
 And blow them at the moon. O, 'tis most sweet,
 When in one line two crafts directly meet.*

This man shall fet me packing.

I'll lug the guts into the neighbour room.

Mother, good night. — Indeed, this counsellor
 Is now most still, most secret, and most grave,
 Who was ^o in life a ^p most foolish, prating knave.

Come, fir, to draw toward an end with you.

Good night, inother. [*Exit Hamlet, ^q tugging in Polonius.*]

ⁿ The verses in italic are omitted by ing S. omits.
 the fo's. P. tells us here are *ten* verses

added out of the old edition: I can make
 but *nine* of them.

^o The 3d q. reads in 't. This read-

^p So the qu's; all the rest omit *most*.

^q No mention in qu's of *tugging in*
 Pol. H. *Exeunt*, Hamlet *tugging out* Po-

lonius.

A C T IV.

S C E N E I.

^a *A royal Apartment.**Enter King and Queen, with Rosencraus and Guildenstern.**King.*

THERE's ^b matter in these sighs; these profound heaves
 You must translate; 'tis fit we understand them.
 Where is your son?

Queen. ^c Bestow this place on us a little while.*[To Rosencraus and Guildenstern, who go out.]*Ah, ^d mine own lord, what have I seen to-night!*King.* What, *Gertrude*? How does *Hamlet*?

Queen. Mad as the ^e sea and wind, when both contend
 Which is the mightier; in his lawless fit,
 Behind the arras hearing something stir,
^f Whips out his rapier, cries, A rat, a rat!
 And in ^g this brainish apprehension kills
 The unseen good old man.

^a The scene first described by *R.*^c So the qu's and *C*; the rest *seas*.^b Fo's and *R.* matters.^f So the qu's and *C.* The fo's and

^c The fo's, *R. P.* and *H.* omit this line, and do not make *Ros.* and *Guild.* to enter with the king and queen.

R. He whips his rapier out, and cries, *A rat, a rat.* *P.* and the rest, He whips his rapier out, and cries, *A rat!*

^d So the qu's; the rest, my good lord,^g The fo's, *R. P.* and *H.* bis.

&c.

King. O heavy deed!

It had been so with us had we been there.

His liberty is full of threats to all,

To you yourself, to us, to every one.

Alas! how shall this bloody deed be answer'd?

It will be laid to us, whose providence

Should have kept short, restrain'd, and out of haunt,

This mad young man. But so much was our love,

We would not understand what was most fit;

But, like the owner of a foul disease,

To keep it from divulging, ^b let it feed

Ev'n on the pith of life. Where is he gone?

Queen. To draw apart the body he hath kill'd,

O'er whom his very madness, like some ore

Among a mineral of metals base,

Shews itself pure. ⁱ He weeps for what is done.

King. ^k O *Gertrude*, come away.

The sun no sooner shall the mountains touch,

But we will ship him hence; and this ^l vile deed

We must, with all our majesty and skill,

Both countenance and excuse. Ho! *Guildestern*!

Enter Rosencraus and Guildestern.

Friends both, go join ^m you with some further aid:

Hamlet in madness hath *Polonius* slain,

And from his mother's ⁿ closet hath he ^o dragg'd him.

^b The fo's, R. and P.'s quarto, read, *lets.*

ⁱ Qu's, *a for be.*

^k The 2d and 3d qu's omits O.

^l Three 1st fo's, *wilde.*

^m Instead of *you twith*, the 3d q. reads *with you.*

ⁿ The 1st f. reads *cloffets.*

^o First q. *dreg'd.*

Go seek him out, speak fair, and bring the body
Into the chapel. ^p I pray you, haste in this.

^q [*Exeunt Rosencraus and Guildenstern.*]

Come, *Gertrude*, we'll call up our wisest friends,
And let them know both what we mean to do,
And what's untimely done. [^r *For, haply, slander*]
Whose whisper o'er the world's diameter,
As level as the cannon to his blank,
Transports ^s its poison'd shot; may miss our name,
And hit the woundless air.—O come away;
My soul is full of discord and dismay.

[*Exeunt.*]

SCENE II.

Enter Hamlet.

^t *Ham.* Safely stow'd—But ^u soft, what noise? Who calls
on *Hamlet*?—O here they come.

Enter Rosencraus and Guildenstern.

Ros. What have you done, my lord, with the dead body?

^p *P.* omits *I*, followed by the editors after, except *C.* rest read (bating that *C.* adds, with qu's, but soft)

^q This direction not in qu's,

Ham. Safely stowed.

^r These between the hooks are conjectural words, added by *T.* which, with the rest in italic, are not in fo's, *R. P.* and *H.* *C.* reads *So* for *For*:

Gentleman within. Hamlet! Lord Hamlet!

Ham. What noise? who calls on Hamlet?

^s Qu's and *C.* *bis.*

O! here they come.

^t So the qu's; the fo's and all the

^u The 2d and 3d qu's read *softly*.

Ham. ^w Compound it with dust, whereto 'tis kin.

Ros. Tell us where 'tis, that we may take it thence,
And bear it to the chapel.

Ham. Do not believe it.

Ros. Believe what?

Ham. That I can keep your counsel, and not mine own.
Besides, to be demanded of a sponge, what replication should
be made by the son of a king?

Ros. Take you me for a sponge, my lord?

Ham. Ay, sir, that sokes up the king's countenance, his
rewards, his authorities. But such officers do the king best
service in the end; he keeps them, like an ^x ape, in the
corner of his jaw; first mouth'd, to be last swallow'd. When
he needs what you have glean'd, it is but squeezing you, and,
sponge, you shall be dry again.

Ros. I understand you not, my lord.

Ham. I am glad of it; a knavish speech sleeps in a foolish
ear.

Ros. My lord, you must tell us where the body is, and go
with us to the king.

^w So the 1st q. According to this edition, *Hamlet*, instead of answering the question of *Roscenraus* about the dead body, bids them *compound it with dust, &c.* So also he gives no direct answer to *Roscenraus* when he repeats the enquiry.

It *Shakespeare* did not design *Hamlet* to speak an untruth here, this must be the right reading; for he had not *compounded it with dust*, i. e. *buried it*, but laid it upon the stairs to the lobby, as we read

afterwards. All other editions read *Compounded*.

^x The qu's read *apple*, followed by *P*; *T. W. J.* and *H.* reads *ape*, and gives the following note,

It is the way of monkeys in eating to throw that part of their food which they take up first into a pouch they are provided with on the side of their jaw, and there they keep it till they have done with the rest.

Ham. ^y The body is with the king, but the king is not with the body. The king is ^z a thing.

Guil. ^z A thing, my lord?

Ham. ^a Of nothing. Bring me to him. ^b *Hide fox, and all after.* [Exeunt.]

SCENE III.

Enter King.

King. I have sent to seek him, and to find the body.
How dang'rous is it, that this man goes loose!
Yet must not we put the strong law on him;
He's lov'd of the distracted multitude,
Who like not in their judgment, but their eyes:
And where 'tis so, th' offender's scourge is ^c weigh'd,
But ^d never the offence. To bear all smooth ^e even,
This sudden sending him away must seem
Deliberate pause. Diseases, desp'rate grown,

^y *The body is with the king, &c.*] self by observing, that the king must be
This answer I do not comprehend. *a thing, or nothing.* *J.* *H. reads, A*
Perhaps it should be. *The body* is not *thing or nothing bring me to him, &c.*

with the king, for the king is not with ^b These words in italic are not in the
the body. *J.* Answer. The body, be-
ing in the palace, might be said to be qu's.

with the king; though the king, not
being in the same room with the body, There is a play among children call-
ed, *Hide fox, and all after.* *H.*

was not with the body. ^c First and 2d qu's, *wayed*; 3d q.
waigh'd.

^z *H. reads nothing.*

^d The 1st and 2d fo's read *nearer*;

^a *Cf nothing.*] Should it not be read

the 3d and 4th, *nearer.*

Or *nothing*? When the courtiers remark,
that *Hamlet* has contemptuously called
the king *a thing*, *Hamlet* defends him-

^e *P.* drops these words, *and even*;
followed by *T. H.* and *W.*

By

By desperate appliance are reliev'd,
Or not at all.

Enter Rosencraus,

How now? what hath befallen?

Ros. Where the dead body is bestow'd, my lord,
We cannot get from him.

King. But where is he?

Ros. Without, my lord, guarded to know your pleasure,

King. Bring him before us.

Ros. ^f Ho, ^g *Guildestern*! bring in ^h my lord.

Enter Hamlet and Guildestern,

King. Now, *Hamlet*, where's *Polonius*?

Ham. At supper.

King. At supper? where?

Ham. Not where he eats, but where ⁱ he is eaten; a certain convocation of ^k politique worms are ^l e'en at him, Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ^m ourselves for maggots. Your fat king and your lean beggar is but variable service, ⁿ two dishes ^o but to one table. That's the end.

^p *King.* *Alas, alas!*

Ham. *A man may eat fish with the worm that hath eat of a king, ^q and eat of the fish that hath fed of that worm.*

King. What dost thou mean by this?

^f *Guildestern* is omitted in the qu's and C.

^g First q. *How*.

^h The qu's read, the *lord*.

ⁱ First and 2d qu's, *a* for *be*.

^k *Politique* is omitted in the fo's and R.

^l P. and H. omit *e'en*.

^m The 1st f. reads, *ourselfe*.

ⁿ The 1st f. *to*.

^o P. and H. omit *but*.

^p These two speeches in italic are omitted in the fo's and R.

^q So the 1st q; the 2d and 3d, T. W. and J. omit *and*.

Ham.

Ham. Nothing, but to show you how a king may go a progress through the ^r guts of a beggar,

King. Where is *Polonius*?

Ham. In heaven; send thither to see. If your messenger find him not there, seek him i' th' other place yourself. But indeed, if you find him not ^s within this month, you shall nose him as you go up the stairs into the lobby.

King. Go seek him there.

Ham. ' He will stay till you come.

King. ^u *Hamlet*, this deed, for thine especial safety, Which we do tender, as we dearly grieve For that which thou hast done, must send thee hence ^w *With fiery quickness*; ^x therefore prepare thyself; The bark is ready, and the wind at ^y help, Th' associates tend, and every thing ^z is bent For *England*.

Ham. For *England*?

King. Ay, *Hamlet*,

Ham. Good.

King. So is it, if thou knew'st our purposes.

Ham. I see a cherub, that sees ^a them. But come. For *England*! Farewel, dear mother.

King. Thy loving father, *Hamlet*.

Ham. My mother. Father and mother is man and wife;

^r The 2d, 3d and 4th fo's and R. read *gut*.

^s The fo's, R. P. and H. omit *with-*
in.

^t Qu's, *a* for *be*.

^u The fo's and R. read,
Hamlet, this deed of thine, for thine especial safety, &c.

^w These words in italic are not in the qu's.

^x P. and H. read *then* instead of *there-*
fore.

^y J. proposes *helm* instead of *help*.

^z The fo's and R. read *at tent*.

^a The fo's read *him*.

man and wife is one flesh; ^b so, my mother. Come, for
England. [Exit.

King. Follow him at foot. Tempt him with speed aboard;
 Delay it not, I'll have him hence to-night.
 Away, for every thing is seal'd and done
 That else leans on th' affair. Pray you, make haste.

^c *Exeunt Rosencraus and Guildenstern.*

And, *England*, if my love thou hold'st at aught,
 As my great pow'r thereof may give thee sense,
 Since yet thy cicatrice looks raw and red
 After the *Danish* sword, and thy free awe
 Pays homage to us; thou may'st not coldly ^d set
 Our sovereign process, which imports at full,
 By letters ^e congruing to that effect,
 The present death of *Hamlet*. Do it, *England*:
 For like the hectic in my blood he rages,
 And thou must cure me; 'till I know 'tis done,
 How-e'er my haps, ^f my joys will ne'er begin.

^b All but the 1st and 2d qu's and C. read *and so*.

^c This direction T's.

^d P.'s duodecimo reads *let*, i. e. *retard*. H. J. and C. read *set by*.

^e So the qu's, P. T. H. W. and C. The fo's, R. and J. read *conjuring*.

^f The fo's and R. read, *my joys were ne'er begun*. J. thinks this, being the

termination of a scene, should, according to our author's custom, be rhymed; and that perhaps he wrote

Howe'er my hopes, my joys are not begun.
Heath suspects the poet might write,
 (Rev. p. 544.)

Howe'er 't may hap, my joys will ne'er begin.

SCENE IV.

^g *A Camp, on the Frontiers of Denmark.*

Enter Fortinbras, with an Army.

For. Go, captain, ^h from me greet the *Danish* king,
Tell him that, by his licence, *Fortinbras*
ⁱ Craves the conveyance of a promis'd march
Over ^k his ^l kingdom. You know the randevous.
If that his majesty would ought with us,
We shall exprefs our duty in his eye,
And let him know so.

Capt. I will do't, my lord.

For. Go ^m softly on. ⁿ [*Exit Fortinbras, with the army.*]

^o *Enter Hamlet, Rosencraus, &c.*

Ham. Good fir, whose powers are these?

Capt. ^p They are of *Norway*, fir.

Ham. How ^q purpos'd, fir, I pray you.

Capt. ^r Against some part of *Poland*.

^g No description till *R.* who puts, *A Camp; on the frontiers of Denmark*, is added by *T.*

^h The 2d, 3d and 4th fo's and *R.* read, *from me to the Danish king*.

ⁱ So the qu's; all the rest, *claims*.

^k *R.*'s octavo reads *this*.

^l *P.* alters *kingdom* to *realm*; followed by the after-editors except *C.*

^m The fo's read *safely*.

ⁿ No direction in qu's.

^o All that follows of this scene is omitted in the fo's.

^p The 2d q. reads *The*; so does *S.* but neglects giving the reading of the 3d q. *They*.

^q The 2d and 3d qu's and *R.* read *propos'd*.

^r *C.* reads, *Sir, against, &c.*

Ham.

Ham. Who commands them, fir?

Capt. The nephew ^s of old *Norway*, *Fortinbras*.

Ham. Goes it against the main of *Poland*, fir,
Or for some frontier?

Capt. Truly to speak ^t, and with no addition,
We go to gain a little patch of ground,
That hath in it no profit, but the name.
To pay five ducats — five — I would not farm it;
Nor will it yield to *Norway* or the *Pole*,
A ranker rate, should it be ^u sold in fee.

Ham. Why then the *Polack* never will defend it.

Capt. ^w Yes, it is already garrison'd.

Ham. Two thousand souls, and ^x twenty thousand ducats,
Will not debate the question of this straw;
This is th' imposthume of much wealth and peace,
That inward breaks, and shews no cause without
Why the man dies. I humbly thank you, fir.

Capt. God ^y b'w'ye, fir.

Ref. Will't please you go, my lord?

Ham. I'll be with you ^z strait. Go a little before. [*Exeunt.*

Manet Hamlet.

How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good, and market of his time
Be but to sleep and feed? a beast, no more.

^s First and 2d qu's and C. to for of.

^w The 3d q. and R. read *may* instead

^t After *Speak* P. adds *it*; followed by
the after-editors except C. who adds *Sir*
after *Speak*.

of *yes*. C. *O yes*

^x H. alters *twenty* to *many*.

^y Qu's, *buy you*.

^u R. reads *so* instead of *sold*.

^z P. and H. omit *strait*.

^a Not in qu's.

Sure he that made us with such large ^b discourse,
 Looking before and after, gave us not
 That capability and God-like reason
 To ^c fust in us unus'd, now whether it be
 Bestial oblivion, or some craven scruple
 Of thinking too precisely on th' event,
 A thought, which, quarter'd, hath but one part wisdom,
 And ever three parts coward, I do not know
 Why yet I live to say this thing's to do;
 Sith I have cause, and will, and strength, and means
 To do't. Examples, gross as earth, exhort me;
 Witness this army of such mass and charge,
 Led by a delicate and tender prince,
 Whose spirit, with divine ambition puff'd,
 Makes mouths at the invisible event;
 Exposing what is mortal and unsure
 To all that fortune, death, and danger dare,
 Ev'n for an egg-shell. ^d Rightly to be great,
 Is not to stir without great argument;
 But greatly to find quarrel in a straw,
 When honour's at the stake. How stand I then,
 That have a father kill'd, a mother stain'd,
 Excitements of my reason and my blood,
 And let all sleep? while, to my shame, I see
 The imminent death of twenty thousand men,
 That for a fantasy and trick of fame

^b *Discourse* is here taken for *comprehension*.

^d *P.* alters thus,

Tis not to be great.

^c So the qu's, *J.* and *C.* The rest
 read *ruff*.

Never to stir without great argument, &c.
 followed by *T. H.* and *W.*

Go to their graves like beds; fight for a^e plot,
Whereon the members cannot try the cause,
Which is not tomb enough and continent
To hide the slain. O, f^f from this time forth.
My thoughts be bloody, or be nothing worth.

[Exit.]

S C E N E V.

^g A Palace.^h Enter Queen and Horatio, with a Gentleman.

Queen. I will not speak with her.

ⁱ Gent. She is importunate,
Indeed distract. Her mood will needs be pitied.

Queen. What would she have?

ⁱ Gent. She speaks much of her father; says, she hears,
There's tricks i'th' world; and hems, and beats her heart;
Spurns enviously at straws; speaks things in doubt,
That carry but half sense. Her speech is nothing,
Yet the unshaped use of it doth move
The hearers to collection; they^k yawn at it,
And^l botch the words up fit to their own thoughts;
Which^m asⁿ her winks, and nods, and gestures yield them,^e P. and H. read *spot*. Perhaps does not admit Horatio, and gives his
Shakespeare wrote *plat*. speeches to the gentleman.^f After O, P. adds *then*; followed by ⁱ These speeches in the fo's, R. and
the after-editors. J. are given to Horatio.^g Scene first described by R.^h The fo's, R. and J. make the queen
and Horatio only enter, and give the
speeches of the gentleman to Horatio or
the queen, as will be seen below. H. ^k So the qu's; all the rest read *aim*.
^l The 3d and 4th fo's and R.'s octa-
vo read *both*.
^m The 3d and 4th fo's read *at*.
ⁿ The 2d and 3d qu's omit *Ecce*.

Indeed

Indeed would make one think, ° there might be thought,

^p Though nothing sure, yet much unhappily.

^q *Her.* 'Twere good she were spoken with, for she may strew
Dangerous conjectures in ill-breeding minds.

Let her come in.

Queen. To my sick soul, as fin's true nature is,
Each toy seems prologue to some great amiss;
So full of artless jealousy is guilt,
It spills itself, in fearing to be spilt.

Enter Ophelia ^r *distracted.*

Oph. Where is the beauteous majesty of Denmark?

Queen. How now, Ophelia?

Oph. How should I your true love know from another one?
By his cockle hat and staff, and ^s his ^t sandal shoon ^u. [*singing.*

Queen. Alas, sweet lady; what imports this song?

Oph. Say you? Nay, pray you, mark.

He is dead and gone, lady, he is dead and gone;

° The 1st and 2d fo's read, *there*
would be *thought*; the 3d and 4th and R.
there would be thoughts.

^p *The* nothing sure, yet much unhap-
pily.] I. e. though her meaning cannot
be certainly collected, yet there is enough
to put a mischievous interpretation to it.
W.

^q This speech, by the fo's and R. is
given to the queen; and by H. to the
gentleman, except the words *Let her come*
in, which he gives to the queen. F. joins
this speech to the foregoing, and makes
the whole *Heratio's*, except the words
Let her come in, which he gives to the
queen.

^r The qu's omit *distracted*.

^s After *and* the 3d q. inserts *by*. Not
noted by S.

^t The qu's, *sandall*.

^u *By his cockle hat, &c.*] This is the
description of a pilgrim. While this
kind of devotion was in fashion, love-
intrigues were carried on under that
mask. Hence the old ballads and no-
vels made pilgrimages the subjects of
their plots. The cockle-shell hat was
one of the essential badges of this voca-
tion: for the chief places of devotion
being beyond sea, or on the coasts, the
pilgrims were accustomed to put cockle-
shells upon their hats, to denote the in-
tention or performance of their devo-
tion. *W.*

At his head a grass-green ^w turf, at his heels a stone.

^x O ho!

Enter King.

Queen. Nay, but *Ophelia*—

Oph. Pray you, mark.

White ^y his shroud as the mountain snow.

Queen. Alas, look here, my lord.

Oph. Larded ^z all with sweet flowers :

Which ^a bewept to the ^b ground did ^c not go

With true-love ^d showers.

King. How do you, pretty lady?

Oph. Well, ^e God 'eld you ! They say the owl was a baker's daughter. Lord, we know what we are, but ^f know not what we may be. God be at your table !

King. Conceit upon her father.

Oph. ^g Pray let's have no words of this ; but when they ask you what it means, say you this :

To-morrow is St. Valentine's day,

All in the ^h morning betime ;

And I a maid at your window,

To be your Valentine.

^w First and 2d qu's, *turf*. So S. but neglects the reading of 3d q. *turf*.

^x *O ho !* is omitted by all but the qu's, J. and C.

^y *W.* reads the *shroud*.

^z The fo's, R. P. and H. omit all.

^a The qu's read *bewept*.

^b So the qu's and C. All the rest read *grave*.

^c *P.* omits *not* ; followed by the editors after him.

^d The 3d and 4th fo's read *flowers*.

^e The qu's read *good dild you* ; the fo's, R. P. and T.'s octavo read, *God dil'd you* ; H. *Godild you* ; T.'s duodecimo and *W.* *God yield you*. H. interprets this, *God shield you*.

^f After *but*, J. inserts *we*.

^g The fo's and R. read *Pray you*.

^h So the qu's and 1st f. All the rest

read *morn*.

Then

*Then up he rose, and d'on'd his ¹ cloaths,
And ^k d'upt the chamber door;
Let in ¹ the maid, that out a maid
Never departed more.*

King. Pretty Ophelia!

Oph. ^m Indeed, without an oath, I'll make an end on't.

By ^a Gis and by St. Charity;

Alack, and fie for shame!

Young men will do't, if they come to't,

By cock, they are to blame.

^o Quoth she, before you tumbled me,

You promis'd me to wed:

He answers.) So ^p would I ha' done, by yonder fun;

And thou hadst not come to my bed.

King. How long hath she been ^r thus?

Oph. I hope all will be well. We must be patient; but I cannot chuse but weep, to think they ^s should lay him i' th' cold ground; my brother shall know of it, and so I thank you for your good counsel. Come, my coach. ^t Good night, ladies; ⁱ good night, sweet ladies; ^t good night, ^t good night.
[Exit.

ⁱ First and 2d qu's, *chuse*. So S. but takes no notice of *clothes*, the reading of 3d.

^k H. reads *op'd*; W. *do'pt*, i. e. *do open*; J. says to *dup* is to *do up*, to lift the latch.

¹ The 3d and 4th fo's, R. and P. read *a maid*. H. reads, *Let in a maid, but out a maid*, &c.

^m P. and H read, *Indeed?* with an interrogation, making it (I suppose) re-

fer to the king's epithet, *Pretty*. The fo's and R. read, *Indeed la?*

ⁿ J. conjectures *Cis*, i. e. *St. Cecily*.

^o C. reads, *Before, quoth she, you, &c.*

^p All but the qu's and C. omit, *He answers*.

^q The 2d and 3d qu's read *should*.

^r The 1st f. reads *this*.

^s Qu's and C. *would*.

^t The 1st and 2d qu's read *God night*.

So S. but gives not the reading of 3d, *good night*.

King. Follow her close, give her good watch, I pray you.

^v [*Exit* Horatio.]

^w O this is the poison of deep grief, it springs all from her father's death; ^x and now behold, O *Gertrude*, *Gertrude*, When sorrows ^y come, they come not single spies, But in ^z battalions. First, her father slain; Next your son gone, and he most violent author Of his own just remove; the people muddled, Thick and unwholesome in ^a their thoughts and whispers, For good *Polonius*' death: ^b And we have done but greenly, ^c In hugger mugger to interr him; poor *Ophelia*, Divided from herself, and her fair judgment; Without the which we are pictures, or mere beasts: Last, and as much containing as all these, Her brother is in secret come from *France*; ^d Feeds on his wonder, keeps himself in clouds, And wants not buzzers to infect his ear With pestilent speeches of his father's death; ^e Wherein necessity, of matter beggar'd, Will nothing stick our ^f person to arraign

^u This direction first put in by *T.*

We've done but greenly: followed by the

^w *P.* and the editors after him, except *C.* omit *O.*

rest, except *C.*

^x All but the qu's omit, and now behold: this seems to be put out in the fo's, to make verse of what is printed profusely in the qu's.

^c *P.* reads, *In private to interr him*, &c. followed by *T. H.* and *W. C.* reads, and we have done but greenly to interr him, &c.

^y First *f.* comes.

^d The qu's, *R. P. T.* and *W.* read, *Feeds on this wonder*. The fo's read, *Keeps on his wonder*, &c. *H.* reads, *Feeds on his anger*, &c. *J.* and *C.* *Feeds on his wonder*.

^z The 1st and 2d fo's read *battaliaes*; the 2d and 3d, *battels*.

^a The qu's omit *their*.

^b *P.* leaves out *And*, and reads thus,

^e *H.* reads, *Whence animosity*, &c.

^f So the qu's; all the rest, *persons*.

In

In ear and ear. O my dear *Gertrude*, this,
Like to a murdering piece, in many places,
Gives me superfluous death.

[*A noise within.*

² *Queen*, Alack! what noise is this?

SCENE VI.

Enter a Messenger.

King. ^h Attend. Where ⁱ are my *Switzers*? Let them
guard the door.

What is the matter?

Mess. Save yourself, my lord.

The ocean, over-peering of his ^k list,
Eats not the flats with more ^l impetuous haste,
Then young *Laertes*, in a riotous head,
O'er-bears your officers. The rabble call him lord;
And as the world were now but to begin,
Antiquity forgot, custom not known,
The ratifiers and props of every ^m word,
ⁿ They cry, *Choose we* — *Laertes shall be king*!

^g This speech of the queen's is omitted in the qu's, P. and H.

T. and *J.* H. transposes this line, and reads;

^h All but the qu's omit *attend*.

—— *Laertes for our king.*

ⁱ First q. is for *are*.

The ratifiers and props of every word

^k The lists are the barriers which the spectators of a tournament must not pass.

Caps, hands and shouts applaud it to the clouds, &c. C. work.

J.

ⁿ First and 2d qu's, *The*. So S. but notes on the reading of 3d, *They*.

^l The 1st q. and f. read *impituous*. S. gives another reading, viz. *impitious*.

The 3d q. reads, *Laertes to be king*.

^m By *word* is here meant a declaration or proposal. *Heath* in loc. *W.* conjectures *ward*, i. e. securities that nature and law place about a king; followed by

S. neglects giving this reading. R. and all that follow, except C. read, *Laertes for our king*.

Caps, hands, and tongues, applaud it to the clouds;

Laertes *shall be king*, Laertes *king*!

Queen. How chearfully on the false trail they cry!

Oh, this is ° counter, you false *Danish* dogs. [*Noise within.*]

Enter Laertes, with a party at the door.

King. The doors are broke.

Laer. Where is the king? Sirs, stand you all without,

All. No, let's come in.

Laer. I pray you give me leave.

All. We will, we will.

Laer. I thank you, Keep the door,

O thou P vile king, give me my father.

Queen. Calmly, good *Laertes*.

Laer. That drop of blood^q that's calm, proclaims me bastard;

Cries cuckold to my father; brands the harlot

Even here, between the chaste, unsmirched brow

Of my true mother.

King. What is the cause, *Laertes*?

That thy rebellion looks so giant-like?

—Let him go, *Gertrude*; do not fear our person.

There's such divinity doth hedge a king,

That treason^s can but peep to what it would,

^t Acts little of^u his will. Tell me, *Laertes*,

° Hounds run counter when they trace the trail backwards. *J.*

p First and 2d fo's, *vilde*.

q The fo's and *R.* read, *that calms*.

r The 2d, 3d and 4th fo's and *R.* read *unsmirched*. *P.* reads, *chaste and un-*

smirch'd brow. *T.* *H.* and *W.* *chaste and*

unsmirch'd brow. *J.* *chaste and unsmirch'd* brows.

s The 2d q. reads *cannot*; so does *S.* but neglects giving us the reading of the

3d q. *can but*.

t *H.* reads *Act*.

u *P.* and all after him, except *C.* read

its.

Why thou art thus incens'd.—Let him go, *Gertrude*.
Speak, man.

Laer. Where is my father?

King. Dead ^x.

Queen. But not by him.

King. Let him demand his fill.

Laer. How came he dead? I'll not be juggled with:
To hell, allegiance! ^y Vows, to the blackest devil!
Conscience and grace, to the profoundest pit!
I dare damnation; to this point I stand,
That both the worlds I give to negligence,
Let come what comes; only I'll be reveng'd
Most thoroughly for my father.

King. Who shall stay you?

Laer. My will, not all the ^z world's;
And for my means, I'll husband them so well,
^a They shall go far with little.

King. Good *Laertes*,
If you desire to know the certainty
^b Of your dear father, ^c is't writ in your revenge,
That, ^d sweep-stake, you will draw both friend and foe,
Winner and loser?

Laer. None but his enemies.

King. Will you know them then

^w The 3d and 4th fo's read, *Why* art thou, &c. R. and all after him except E. *Why* are you, &c.

^x C. adds *Laertes*.

^y H. reads, *Vows to the black devil!*

^z The fo's, R. T. W. and J. read *world*.

^a The 2d q. *The*. So S. but notes not the reading of 3d, *They*

^b The fo's, R. P. H. and C. read, *Of your dear father's death*.

^c P. and H. omit, *is't writ*; the fo's read, *if writ*; R. reads, *if 'tis not writ*, &c.

^d The qu's, fo's and R. *sweep-stake*.

Laer. To his good friends thus wide I'll ope my arms,
And, like the kind life-rend'ring ^f pelican,
Repast them with my blood.

King. Why, now you speak
Like a good child, and a true gentleman.
That I am guiltless of your father's death,
And am most ^h sensible in grief for it,
It shall as level to your judgement pear,
As day does to your eye.

[*A noise within,* * Let her come in,

Laer. How now, what noise is that?

SCENE VII.

Enter Ophelia ¹ *fantastically drest with straws and flowers.*

O heat, dry up my brains! Tears seven times salt,
^m Burn out the sense and virtue of mine eye!
By heav'n, thy madness shall be paid ⁿ with weight,
^o Till our scale ^p turn the beam. O rose of May;
Dear maid, kind sister, sweet *Ophelia*!
O heav'ns, is't possible a young maid's wits
Should be as mortal as an ^a old man's life?

^e The 2d f. *hope*.

^f The 1st f. reads, *politician*.

^g The 2d, 3d and 4th fo's read, *Why now? what noise is that? Like a good child, &c.*

^h First q. *sensibly*; H. and C. *sensibly*.

ⁱ So the qu's and J; the rest, *piece*.

^k The qu's and P. make these words,
Let her come in, a part of Laertes's fol-

lowing speech; but how ill they agree,
the reader will easily perceive.

^l The following words of the direction
put in by R.

^m P.'s q. reads *burn on the sense*.

ⁿ The fo's, R. and C. read *by for*
with.

^o The 1st q. *Tell*.

^p The fo's and R. *turns*.

^q The qu's *poore for old*.

Nature is ^r fine in love; and, where 'tis ^r fine,

It se^ds some precious ^r instance of itself

After the thing it loves.

Oph. *They bore him ^s bare-fac'd on the bier^t,
And ^u in his grave^w rain'd many a tear;
Fare you well, my dove!*

Laer. *Hadst thou thy wits, and didst persuade revenge,
It could not move thus.*

Oph. *You must sing, ^x a down a down, and you call him
a down a. O how the ^y wheel becomes it! It is the false
steward that stole his master's daughter.*

Laer. *This nothing's more than matter.*

Oph. *There's rosemary, ^z that's for remembrance. Pray
^a you, love, remember. And there is ^b pansies, that's for
thoughts.*

Laer. *A document in madness, thoughts and remembrance
fitted.*

Oph. *There's fennel for you, and columbines. There's
rue for you, and here's some for me. We may call it
^c herb of grace o' Sundays. ^d You may wear your rue with
a difference; there's a daisy; I would give you some violets,*

^r P. conjectures *fire* for *fine*, and in-
ference for *instance*. W. reads *fall'n* instead
of *fine*. These lines in italic of *Laertes's*
speech are not in the qu's.

^s The 1st q. *bare-fasse*.

^t After this line the fo's and R. in-
sert the following,

Hey, non, noney, noney, hey noney.

^u So the qu's. All the rest read *on*.

^w So the qu's and J. All the rest
rain, except W. who reads *remains*.

^x All but the qu's omit this *a*.

^y W. reads *weal*. Heath thinks that
possibly by the *roheel* is meant, the bur-
den of the ballad.

^z Second q. *that* for *that's*.

^a All but the qu's and C. omit *you*.

^b The 1st f. reads *panancies*.

^c Fo's, *herb-grace*.

^d The fo's and R. read, *Oh, you must
wear, &c.*

but they withered all when my father died. They say ° he made a good end.

For bonny sweet Robin is all my joy.

Laer. † Thought, and ‡ affliction, passion, hell itself,
She turns to favour and to prettiness.

Oph. And will ^h he not come again?

And will ^h he not come again?

No, no, he is dead,

Go to thy death-bed.

He never will come again,

His beard was white as snow,

ⁱ Flaxen was his pole:

He is gone, he is gone,

And we cast away moan,

^k God a 'mercy on his soul!

And ^l of all christian souls! ^m God b' w' ye. [*Exit Ophelia.*]

Laer. Do you ⁿ see this? — ° O God!

^c Qu's, *a* for *be*.

^f The 3d q. reads *thoughts*. S. does not give this reading.

^g The qu's read *afflictions*.

^h Qu's, *a* for *be*.

ⁱ All but the qu's read *All* before *flaxen*.

^k So the qu's; all the rest *Gramercy*.

^l J. *on*.

^m After *souls* the fo's and R. insert *I pray God*.

ⁿ The qu's omit *see*.

^o So the qu's. All the rest read *You Gods*; and so make *Laertes* talk like a heathen instead of a christian, which he

is supposed to be in the play. This very passage has been made use of to prove that *Shakespeare* sometimes forgot his characters. And it is surprising that none of the modern editors should, in passing over this place, have consulted the qu's; or, if they did consult them, that none of them should prefer the reading of the qu's to that of the fo's. *Do you see this* ^f is spoken to the king and queen; and *O God!* is only an exclamation expressing the anguish of *Laertes*'s mind on the sight of his sister's phrensy.

King. *Laertes*, I must ^p commune with your grief,
Or you deny me right, Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge 'twixt you and me.
If by direct or by collateral hand
They find us touch'd, we will our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction. But if not,
Be you content to lend your patience to us;
And we shall jointly labour with your soul,
To give it due content.

Laer. Let this be so.
His means of death, his obscure ^q funeral,
No trophy, sword, nor hatchment o'er his bones,
No noble ^r rite, nor formal ostentation,
Cry to be heard, as 'twere from heav'n to earth,
That I must ^s call 't in question.

King. So you shall:
And where th' offence is, let the great ^s ax fall.
I pray you go with me,

[*Exeunt.*]

^p First f. *commen.*

^q The fo's, R. and C. read *burial*.

^r Qu's, *right*.

^s The fo's, R. and P. read *call* for *call't*.

^t W. reads *tax*, which he explains, *penalty, punishment*.

SCENE

S C E N E VIII.

^u Enter Horatio, with an attendant.

Hor. What are they, that would speak with me?

Serv. ^w Sea-faring men, Sir. They say they have letters for you.

Hor. Let them come in.

I do not know from what part of the world

I should be greeted, if not from lord Hamlet.

Enter Sailors.

Sail. God bless you, sir.

Hor. Let him bless thee too.

Sail. ^x He shall, sir, ^y an 't please him.—There's a letter for you, sir. It ^z comes from th' ^a embassador that was bound for *England*, if your name be *Horatio*, as I am let to know it is.

Horatio reads the letter.

Horatio, when thou shalt have over-look'd this, give these fellows some means to the king: they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valsur, ^c and in the grapple I boarded them: ^d On the instant they got clear of our ship, so I alone became their

^u Qu's, Enter Horatio and others.

viz. an't.

^w So the qu's; all the rest read, Sailors, Sir.

^z The qu's read come.

^x Qu's, A for He.

^a The 1st, 2d and 3d fo's read ambassadors.

^y The 1st and 2d qu's read and without the contracted it; so does S; but neglects giving the reading of the 3d,

^b No direction in qu's.

^c The fo's, R. and C. omit and.

^d The 3d q. reads In.

prisoner.

prisoner. They have dealt with me like thieves of mercy; but they knew what they did: I am to do a ^e good turn for them. Let the king have the letters I have sent, and repair thou to me with as much ^f haste as thou wouldst fly death. I have words to speak in ^g thine ear, will make thee dumb; yet are they much too light for the ^h bore of the matter. These good fellows will bring thee where I am. Rosencraus and Guildenstern hold their course for England. Of them I have ⁱ much to tell thee. Farewel.

^k He that thou knowest thine,

Hamlet.

Come, I will ^l make you way for these letters;
And do 't the speedier that you may direct me
To him from whom you brought them.

[*Exeunt.*]

SCENE IX.

Enter King and Laertes.

King. Now must your conscience my acquittance seal,
And you must put me in your heart for friend;
Sith you have heard, and with a knowing ear,
That he, which hath your noble father slain,
Pursu'd my life.

^e The qu's omit *good*.

much insert as.

^f Qu's and C. *speed*.

^k The qu's read, *So that thou know-*

^g The fo's and R. read *your*.

est, &c.

^h The qu's read *bore*.

^l The fo's, R. and C. read, *give you*

ⁱ The 3d and 4th fo's and R. before *way*; 1st q. omits *make*.

Laer.

Laer. It well appears. But tell me,
 Why you ^m proceeded not against these feats,
 So ⁿ criminal and ^o so capital in nature,
 As by your safety, ^p greatness, wisdom, all things else,
 You mainly were stirr'd up?

King. ^q O, for two special reasons,
 Which may to you perhaps seem much ^r unfinew'd,
^s And yet to me ^t they are strong. The queen, his mother,
 Lives almost by his looks; and for myself,
 My virtue or my plague, be 't either which,
^u She's so conjunctive to my life and soul,
 That, as the star moves not but in his sphere,
 I could not but by her. The other motive,
 Why to a public count I might not go,
 Is the great love the general gender bear him;
 Who dipping all his faults in their affection,
^w Work like the spring that turneth wood to stone,
 Convert his gyves to graces. So that my arrows,
 Too slightly timber'd for ^x so loved, arm'd,

^o The qu's read *proceede*.

ⁿ So the qu's; all the rest, *criminal*.

^p Third q. omits *so*.

^r All but the qu's omit *greatness*.

^q The words *O, for* are left out by *P.*
 and all after, except *C.* and *F.*

^r Qu's and 1st and 2d fo's, *unfinnow'd*.

^s Qu's, *But for And.*

^t *P.* and all after except *C.* omit *they*.

^u The qu's read, *She is so conclave to*
my life, &c.

^w So the qu's; all the rest read,
Would like the spring, &c.

^x So the 1st q; the 2d and 3d read
so loved armes; all the rest read *so loud a*

wind; but the idea of a loud wind re-
 verberating an arrow back to its bow,
 is so unnatural and impossible that it
 cannot pass; therefore the reading of
 the 1st q. is to be preferred, *Too slightly*
timber'd for one so loved, and arm'd with
 the affections and veneration of the peo-
 ple, &c. or that of the 2d and 3d, where
 the arms or armour are put for the per-
 son armed and the love applied to them
 which is meant of him. In both these
 readings we have the idea of a suit of
 armour reverberating an arrow back to
 its bow, which is not only possible, but
 just.

Would

Would have reverted to my bow again,

And not where I ^z had ^a aim'd them.

Laer. And so ^b have I a noble father lost,
A sister driven into desperate terms,
Whose ^c worth, if praises may go back again,
Stood challenger on mount of all the age
For her perfections. But ^d my revenge will come.

King. Break not your sleeps for that. You must not think
That we are made of stuff so flat and dull,
That we can let our ^e beard be shook with danger,
And think it pastime. ^f You shortly shall hear more.
I lov'd your father, and we love ^g ourself,
And that I hope will teach you to imagine —

^h How now? what news?

Enter a messenger with letters.

Mess. ⁱ Letters, my lord, from *Hamlet*.

^k These to your majesty; this to the queen.

King. From *Hamlet*? Who brought them?

Mess. Sailors, my lord, they say; I saw them not;
They were given me by *Claudio*; he received them
^l Of him that brought them.

y The qu's read *but* instead of *and*. after him, except C.

z The qu's read *have* instead of *had*. g The 2d, 3d and 4th fo's, R. and P.

a The 1st f. reads *arm'd*. read *yourself*.

b The 3d q. reads *I have*. h *How now? what news?* omitted

c The fo's read *was* instead of *wertb*; in qu's, P. and H.

j. *Who has if, &c.*

i This line omitted in qu's, P. and

d P. and H. omit *my*. H.

e The 3d q. reads *beards*. k Fo's and R. *This* for *These*.

f P. alters this to, *You shall soon bear* l These words in italic are omitted by
more; and is followed by all the editors all editions but the qu's and C.

King.

King. *Laertes*, you shall hear them. — Leave us ^m.

[Exit messenger.]

High and mighty, you shall know I am set naked on your kingdom. To-morrow I shall beg leave to see your kingly eyes. When I shall, first asking your pardon thereunto, recount the occasion of my ° sudden return P.

What should this mean? Are all the rest come back?
Or is it some abuse, ^a and no such thing.

Laer. Know you the hand?

King. 'Tis *Hamlet's* character;

Naked, and (in a postscript here, he says)

Alone. Can you ^r advise me?

Laer. I'm lost in it, my lord; but let him come;
It warms the very sickness in my heart,
That I ^s shall ^t live and tell him to his teeth,
Thus didst thou.

King. If it be so, *Laertes*,
(As how should it be so? — how otherwise? —)
Will you be rul'd by me?

^m After *us P.* inserts *all* to make up the measure, to which he has sacrificed sense by this means; for no edition makes any more than three persons present in this scene, *viz.* the king, *Laertes*, and the messenger: Now if the king had wanted *Laertes* and the messenger to depart, he should not say, *Leave us*, all; he might indeed have said, *Leave us*, ~~both~~: But *Laertes* is to stay to hear the letter read, therefore the king only bids the messenger depart; *Leave us*. But that this blunder of *P.* should be followed (as it is) by all the after-editors

till *C.* is astonishing.

ⁿ The fo's and *R.* read *occasions*.

^o The fo's and *R.* read *sudden* and more strange *return*.

^p All but the qu's put the subscription, *Hamlet*, at the bottom of the letter; but this was unnecessary for the king to read, as it is before mentioned that the letter came from *Hamlet*.

^q The fo's and *R.* read *or instead of* and.

^r The qu's read *devise*.

^s The qu's omit *shall*.

^t *H.* reads *live to tell, &c.*

Laer.

Laer. ^u Ay, my lord, so you will not o'er-rule me to a peace.

King. To thine own peace. If he be now return'd,
^w As liking not his voyage, and that he means
 No more to undertake it, I will work him
 To an exploit now ripe in my device,
 Under the which he shall not choose but fall:
 And for his death no wind of blame shall breathe;
 But even his mother shall uncharge the practice,
 And call it accident.

^x Laer. *My lord, I will be rul'd.*
The rather, if you could devise it so,
That I might be the ^z organ.

King. *It falls right.*
You have been talkt of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine; your sum of parts
Did not together pluck such envy from him,
As did that one, and that in my regard
^a *Of the unworthiest siege.*

Laer. *What part is that, my lord?*

King. *A very ^b riband in the cap of youth,*
Yet needful too; for youth no less becomes

^u The fo's and R. read, *If so you'll*
 not, &c. P. and those after, I, (J. *Ay*)
 so you'll not, &c. except C. who reads,
I will, my lord, so you, &c.

^w The 1st q. reads, *As the king at his*
 voyage, &c. The fo's and R. read, *As*
checking at his voyage, &c. J. is mis-
 taken in saying the folio (it is the 3d
 folio he tells us he has) reads *As chok-*
ing at his, &c.

^x The lines in italic are not in the
 fo's.

^y P. omits *My lord*, so do all after
 him but C.

^z R. alters *organ* to *instrument*; fol-
 lowed by P.

^a [*Of the unworthiest siege*] Of the
 lowest rank. *Siege* for *seat, place*. J.

^b R. alters *riband* to *feather*; fol-
 lowed by all but J. and C.

*The light and careless livery that it wears,
 Than settled age his fables, and his weeds,
 Importing health and graveness.*—^c Two months since,
 Here was a gentleman of *Normandy*.—
 I've seen myself, and serv'd against the *French*,
 And they ^d can well on horse-back; but this gallant
 Had witchcraft in 't, he grew ^e unto his seat;
 And to such wondrous doing brought his horse,
 As he had been incorp's'd and demy-natur'd
 With the brave beast; so far he ^f topt ^g my thought,
 That I, in forgery of shapes and tricks,
 Come short of what he did.

Laer. A Norman was't?

King. A Norman.

Laer. Upon my life, ^h *Lamord*.

King. The ⁱ very same.

Laer. I know him well: he is the brooch indeed,
 And gem of all ^k the nation.

King. He ^l made confession of you,
 And gave you such a masterly report,
 For art and exercise in your defence,
 And for your rapier most ^m especial,
 That he cried out, 'twould be a ⁿ fight indeed,

^c The fo's read, *Some two months* the 3d, viz. *my thought*.
hence.

^d The fo's read, *ran well*.

^e The fo's and R. read *into*.

^f The fo's, R. P. and H. read *past*
 for *tept*.

^g The 1st and 2d qu's read *me thought*;
 so does S. but gives not the reading of

^h The qu's, *Lamord*; the fo's and R.

Lamound; all the rest, *Lamond*.

ⁱ W. and J. omit *very*.

^k The fo's read *our nation*.

^l First f. *mad*.

^m The fo's and R. read *especially*.

ⁿ R. and P. read *fight*.

If one could match you. *The ° Scrimers of their nation,*
He swore, had neither motion, guard, nor eye,
If you oppos'd 'em.—^p Sir, this report of his
 Did Hamlet so envenom with his envy,
 That he could nothing do, but wish and beg
 Your sudden coming o'er to play with him.
 Now out of this—

Laer. ^a What out of this, my lord?

King. *Laertes*, was your father dear to you?
 Or are you like the painting of a sorrow,
 A face without a heart?

Laer. Why ask you this?

King. Not that I think, you did not love your father,
 But that I know, love is begun by time,
 And that I see in passages of proof,
 Time qualifies the spark and fire of it:

^r *There lives within the very flame of love*
A kind of ° wick, or snuff, that will abate it,
And nothing is at a like goodnefs still;
For goodnefs, growing to a ° pleurisy,
Dies in his own too much. ^u *That we would do,*
We should do when we would; for 'this would changes,
And bath abatements and delays as many

^o *Scrimers*; i. e. fencers. J. The 1st
 q. reads *Scimures*. What is in italic is
 not the fo's, R. P. or H.

^p P. and H. omit *Sir*.

^q The fo's and R. read, *Why out of*
this, &c.

^r These lines in italic are not in the
 fo's.

^s First and 2d qu's, *weeke*; 3d, *wiecke*. by the rest, except C.

^t I would believe, for the honour of
Shakespeare, that he wrote *pletbory*. But
 I observe the dramatic writers of that
 time frequently call a fulness of blood a
pleurisy, as if it came not from *πλευρά*,
 but from *plus*, *pluris*. W. H. reads
pletbory.

^w P. alters *that* to *what*; followed

*As there are tongues, are hands, are accidents ;
And then this should is like a ^w spend-thrift sigh
That hurts by easing. — But to th' quick o'th' ulcer —
Hamlet comes back ; what would you undertake
To shew yourself * your father's son indeed
More than in words ?*

Laer. To cut his throat i'th' church.

King. No place, indeed, should murder sanctuarise,
Revenge should have no bounds ; but, good *Laertes*,
Will you do this ? keep close within your chamber ;
Hamlet, return'd, shall know you are come home :
We'll put on those shall praise your excellence,
And set a double varnish on the fame
The *Frenchman* gave you ; bring you in fine together,
And wager ^r o'er your heads. He being remisf,
Most generous, and free from all contriving,
Will not peruse the foils ; so that with ease,
Or with a little shuffling, you may choofe
A sword ^z unbated, and in a ^a pafs of practice
Requite him for your father.

^u Qu's, indeed your father's son.

^x The 1st and 2d q. and P. read, *spend-thrift's sigh* ; W. reads *spend-thrift's sign* ; alluding to a spendthrift's signing bonds and mortgages for present relief, who in so doing brings greater distresses on himself in the end.

^y So the qu's and C. All the rest read, on your heads.

^z *Unbated*, i. e. not blunted as foils are. Or as one edition has it *embaited* or envenomed. P. But what edition has *embaited* ? — And if there was one that had, this could not be the proper reading here. The poisoning the point

of the sword is the proposal of *Laertes* ; but let us suppose it to be the king's proposal in the passage ; then we have the king advising *Laertes* to choofe an envenomed sword out of the number that were to be produced to the combatants ; but how is he to know which was envenomed (supposing any of them were) and which not, or who is supposed to envenom the sword ? If he had advifed *Laertes* to poison his sword after he had chosen it, he would speak, sense ; otherwise nonsense.

^a The qu's read *pace*.

Laer.

Laer. I will do 't;

And for ^b the purpose I'll anoint my sword:
I bought an unction of a mountebank,
^c So mortal, that but a dip a knife in it,
Where it draws blood, no cataplasm so rare,
Collected from all simples that have virtue
Under the moon, can save the thing from death,
That is but scratch'd withal; I'll touch my point
With this contagion, that if I gall him slightly,
It may be death.

King. Let's further think of this;

^d Weigh, what ^e convenience both of time and means
May fit us to our shape. If this should fail,
And that our drift ^f look through our bad performance,
'Twere better not assay'd; therefore this project
Should have a back, or second, that might hold,
If this ^g should blast in proof. Soft—let me see—
We'll make a solemn wager on your ^h cunning.
I ⁱ hav't—When in your motion you are ^k hot and dry,
(As make you bouts more violent to ^l that end)
And that he calls for drink, I'll have ^m prepar'd him
A chalice for the ⁿ nonce; whereon but sipping,

^b The fo's and R. read *that*; 1st q. omits *the*.

^h The fo's read *commings*.

ⁱ First q. *bate*.

^c The fo's read, *So mortal, I but dipt a knife, &c.*

^k P. omits *and dry*; followed by T.

H. and W.

^d The 1st and 2d qu's read *Wey*; so does S. without giving the reading of the 3d, viz. *Weigh*.

^l The fo's, R, P. and H. read *the end*.

^m The 1st q. reads *prefard*; 2d and

^e The 2d and 3d qu's read *conveiance*.

3d and C. *prefer'd*.

^f The 4th f. and R. *lookt*.

ⁿ The 2d q. reads *once*.

^g The qu's and C. read *did blast*.

If he by chance escape your venom'd ° tuck,
Our purpose may hold there—^p but stay, what noise?

° S C E N E X.

Enter Queen.

¶ How now, sweet queen?

Queen. One woe doth tread upon another's heel,
So fast ° they follow. Your sister's drown'd, *Laertes*.

Laer. Drown'd! O where?

Queen. There is a willow grows ° ascaunt the brook,
That shews his ° hoary leaves in the glassy stream:

¶ There with fantastic garlands did she make,
Of crow-flowers, nettles, daisies, and long purples,
(That liberal shepherds ° give a grosser name °,
¶ But our cold maids do dead men's fingers call them;)
¶ There on the pendant boughs, her ° coronet weeds

° The 1st and 2d qu's, and the fo's,
read *stucke*; so does S. but omits giving
the reading of the 3d q. *tucke*.

¶ All but the qu's and C. omit these
words, *but stay what noise?* which are
very significant, as they express the
king's guilt, and fear of being over-
heard, while he was plotting so dam-
nable a contrivance.

¶ The words, *how now, sweet queen?*
are omitted in the qu's, the 1st f. omits
now.

¶ The fo's and R. read *they'll follow*.

¶ So the qu's and C; the rest read
aslant a brook,

¶ All but the qu's read *boar*; 1st q.
berry.

¶ So the qu's and C. With the wil-
low she made a garland of flowers, i. e.
the willow was the frame of the garland
into which the flowers were stuck. But
the fo's and all the rest read, *There with
fantastic garlands did she come, &c.*

¶ The 4th f. reads *gave*.

¶ After name, R. and W. insert *to*.

¶ The 1st and 2d qu's read, *But our
cull-cold maids, &c.* the 3d reads *cul-
cold*.

¶ C. *Then* for *There*.

¶ The 1st q. *coronet*.

Clambring

Clambring to hang, an envious ^b fliver broke;
 When down ^c her weedy trophies and herself
 Fell in the weeping brook; her cloaths spread wide,
 And mermaid-like, a while they ^d bore her up;
 Which time she chaunted snatches of old ^e lauds;
 As one incapable of her own distress,
 Or like a creature native, and ^f indued
 Unto that element; but long it could not be,
 'Till that her garments, heavy with ^g their drink,
 Pull'd the poor ^h wretch from her melodious ⁱ lay
 To muddy death.

Laer. Alas then, ^k is she drown'd?

Queen. Drown'd, drown'd.

Laer. Too much of water hast thou, poor *Ophelia*,
 And therefore I forbid my tears. But yet
 It is our trick: Nature her custom holds,
 Let shame say what it will. When these are gone,
 The woman will be out. Adieu, my lord!
 I have ^l a speech of fire, that fain would blaze
 But that this folly ^m drowns it.

[*Exit.*]

^b The 2d q. reads *fluer*; so does *S.* read *deduced*.
 but omits giving the reading of the 3d,
fliver.

^c The fo's and *R.* *the* for *her*.

^d The 4th f. and *R.* read *bear*.

^e So the qu's; all the rest read *tunes*.
 But the word *tunes* gives an uncertain
 notion of what she sung; the word
lauds, i. e. hymns or psalms, fixes the
 idea of the kind of music she entertained
 herself with just before she died.

^f The 2d, 3d and 4th fo's, and *R.*

^g First f. *her* for *their*.

^h Second and 3d qu's, *wench*.

ⁱ Instead of *lay* the 1st f. reads *buy*;
 the other fo's *by*.

^k *P.* alters *Is she drown'd?* to *She is*
drown'd! followed by the editors after
 him.

^l The qu's read *a speech a fire*, which
 may mean *a speech on fire*, i. e. set on
 fire.

^m The 1st f. reads *doubts it*.

King. ⁿ Let's follow, *Gertrude*.
 How much ^o I had to do to calm his rage!
 Now fear I, this will give it start again;
 Therefore, let's follow.

[*Exeunt*,

ⁿ *P.* omits *Let's*; followed by the
 rest, except *C.*

^o *P.*'s duodecimo, and the after-edi-
 tions, except *C.* read *bad I.*

ACT

A C T V.

S C E N E I.

A Church.

Enter two clowns, ^a with spades and mattocks.

I Clown.

IS she to be buried in christian burial, ^b when she wilfully seeks her own salvation?

2 Clown. I tell thee, she is; ^c therefore make her grave ^d straight. The crowner hath sat on her, and finds it christian burial.

1 Clown. How can that be, unless ^e she drowned herself in her own defence?

2 Clown. Why, 'tis found so.

^a *With spades and mattocks, first inserted by R.*

^b So the qu's; all the rest read, *that wilfully seek, &c.*

^c The fo's and R. read, *and therefore, &c.*

^d —straight.] *J.* interprets this, make her grave from east to west in a direct line parallel to the church, not from north to south, athwart the regular line. So according to this, *Dr. Johnson* thinks that burying east and west is *Chri-*

stian burial, north and south not *Christian burial*: But who ever heard of this distinction? To be buried in a Christian manner is to be buried in consecrated ground and with the rites of the church. So *Dr. Johnson* may take my word that *Shakespeare* meant; She is to be buried in consecrated ground, therefore make her grave *straight*, i. e. forthwith, immediately.

^e The 3d q. *be.*

I Clown.

1 *Clown*. It must be ^f *se offendendo*, it cannot be else. For here lies the point; if I drown myself wittingly, it argues an act; and an act hath three branches; ^g it is to act, to do, ^h and to perform. ⁱ *Argal*, she drown'd herself wittingly.

2 *Clown*. Nay, but hear you, good-man *Delver*.

1 *Clown*. Give me leave; ^k here lies the water; good: here stands the man; good. If the man go to ^l this water, and drown ^m himself, it is, will he, nill he, he goes; mark you that? But if the water come to him, and drown him, he drowns not himself. *Argal*, he that is not guilty of his own death, shortens not his own life.

2 *Clown*. But is this law?

1 *Clown*. Ay, marry is't, crowner's quest-law.

2 *Clown*. Will you ha' the truth ⁿ an't? If this had not been a gentlewoman, she should have been buried out o' christian burial.

1 *Clown*. Why, there thou say'st. And the more pity, that great folk should have countenance in this world to drown or hang themselves, more than their ^o even christian. Come; my spade ^p. There is no ancient gentlemen but

^f The qu's read *so offendend*.

^g The fo's, R. and P.'s q. read, *It is an act to do, and to perform, &c.*

^h The qu's omit *and*.

ⁱ The qu's read *or all*, instead of *Argal*; this plainly appears to be an error of the press; for this clown in his next speech sums up his argument again with *argal* for *ergo*, and the qu's there read *argall*.

^k Before *here*, J. inserts, *Clown*.

^l The 3d f. reads, *his water*.

^m The 1st f. *himself*.

ⁿ So the qu's; *an't* is the clownish pronunciation of *on't*, and should stand so; but all other editions alter it to *cn't*.

^o —*even christian*.] An old *English* expression for fellow christians. Dr. Thirlby. W.—R. reads, *more than other christians*; followed by P. T. and H.

^p Here C. gives direction, *Strips, and falls to digging*.

gardeners,

gardeners, ditchers, and grave-makers; they hold up *Adam's* profession.

2 *Clown*. Was he a gentleman?

1 *Clown*. ^a He was the first that ever bore arms.

^r 2 *Clown*. *Why he had none.*

1 *Clown*. *What, art a heathen? How dost thou understand the scripture? the scripture says, Adam digg'd; could he dig without arms? I'll put another question to thee; if thou answerest me ^s not to the purpose, confess thyself—*

2 *Clown*. Go to.

1 *Clown*. What is he that builds stronger than either the mason, the shipwright, or the carpenter?

2 *Clown*. The gallows-maker; for ^t that out-lives a thousand tenants.

1 *Clown*. I like thy wit well, in good faith; the gallows does well; but how does it well? it does well to those that do ill: now thou dost ill, to say the gallows is built stronger than the church; *argal*, the gallows may do well to thee. To't again, come.

2 *Clown*. Who builds stronger than a mason, a shipwright, or a carpenter?—

1 *Clown*. Ay, tell me that, and ^u unyoke.

2 *Clown*. Marry, now I can tell.

1 *Clown*. To't.

2 *Clown*. Mafs, I cannot tell.

^r What is in italic here, is not in the here, as it is a clown's speech; besides, *Shakespeare* would have hardly put such a word as *frame* in the sense here used,

^s *W.* omits *not*.

^t So the qu's; the rest read *that frame* into the mouth of a clown.
outlives, &c. *Frame* was put in (I suppose) to make it grammar: but there ^u i. e. when you have done that, I'll trouble you no more with these riddles.
seems to be no necessity of grammar The phrase taken from husbandry. *W.*

^w *Enter*

Enter Hamlet and Horatio, at a distance.

I Clown. Cudgel thy brains no more about it, for your dull afs will not mend his pace with beating; and when you are ask'd this question next, say, a grave-maker: ^x the houses he makes, ^y last ^z till dooms-day. Go, ^a get thee in, ^b and fetch me a ^c foope of liquor. ^d [*Exit 2d Clown.*]

He digs and sings.

In youth when I did love, did love,

Methought it was very sweet;

To contract, O, the ^e time for, ^a, my behove,

O, methought there, ^f ^a, was nothing, ^f ^a, meet.

Ham. ^e Has this fellow no feeling of his business? he sings in grave-making!

Hor. Custom hath made it ^b in him a property of easiness.

Ham. 'Tis e'en so. The hand of little employment hath the ⁱ daintier sense.

^w The qu's make *Hamlet* and *Horatio* enter after the first stanza of the clown's song.

^x The fo's and *R.* read, *the houses that he makes, &c.*

^y First q. and three 1st fo's, *lasts.*

^z Second q. *tell.*

^a Instead of *get thee in*, the fo's, *R.* and the after-editors read, *get thee to Taugban.*

^b The fo's, *R. P.* and *H.* omit *and.*

^c The qu's read *scope*, which is the clownish pronunciation of *sup.* The fo's and the rest, *soop* or *soap.*

^d This direction put in by *R.*

^e The 2d, 3d and 4th fo's omit *time.*

^f All but the qu's omit these *a's*; which are no part of the song, but only the breath forced out by the strokes of the mattock. *H. W. J.* and *C.* read *so meet.*

^g So the qu's and *C.*; all the rest read, *Has this fellow no feeling of his business, that he sings at grave-making?*

^h *T. P.*'s duodecimo, *W.* and *J.* read, *to him, &c.*

ⁱ The 1st q. reads *dintier.*

Clown

Clown sings.

** But age with his stealing steps,
Hath ¹ claw'd me in his clutch :
And ^m hath shipped me ⁿ into ^o the land
As if ^p I had never been such.*

Ham. That skull had a tongue in it, and could sing once :
How the knave jowles it to the ground, as if 'twere *Cain's*
jaw-bone, that did the first murder ! ^a This might be the
pate of a politician, which this ass ^r now ^s o'er-reaches ; one
that ^t would circumvent God, might it not ?

Hor. It might, my lord.

Ham. Or of a courtier, which could say, good-morrow,
^u my lord ; how dost thou, ^w sweet lord ? This might be my
lord ^x such-a-one, that prais'd my lord such-a-one's horse,
when ^y he ^z meant to beg it ; might it not ?

Hor. Ay, my lord.

^k This stanza is evidently corrupted ;
for it wants what is found in the other
two, an alternate rhyme. We may read
thus till something better occur :

But age, with his stealing sand,

Hath claw'd me in the clutch :

And hath shifted me into his land,

As though I had never been such. J.

^l The fo's and R. read *caught me.*

^m C. omits *hath.*

ⁿ The fo's and R. read *intill the land.*

^o H. and W. read *his* instead of *the.*

^p The 3d and 4th fo's, and R. read,
*as if I never bad, &c. P. and H. as if
I ne'er bad, &c.*

^q The fo's and R. read *It* instead of

This.

^r All but the qu's and C. omit *now.*

^s All but the qu's and C. read *o'er-*
offices ; but *o'er-reaches* seems preferable,
when applied to a politician, not as an
insolent officer, but as a circumventing,
scheming man.

^t The fo's, R. P. and H. read *could.*

^u So the 2d and 3d qu's ; the 1st q.
and all the other editions read *sweet*
lord.

^w So the qu's and C ; all the rest read
good lord.

^x H. and J. read *such-a-one's.*

^y Qu's, a for *be.*

^z The 1st q. reads *went* for *meant.*

Ham.

Ham. Why e'en so; and ^a now my lady *Worm's*; ^b chap-
lefs, and knock'd about the ^c mazzard with a sexton's spade.
^d Here's fine revolution; ^e if we had the trick to see 't.
Did these bones cost no more the breeding, but to play at
^f loggats with 'em? mine ake to think on't.

Clown sings.

*A pick-ax and a spade, a spade,
For,—and a shrouding sheet!
O, a pit of clay for to be made
For such a guest is meet.*

Ham. There's another. Why ^g may not that be the scull
of a lawyer? Where be his ^h quiddities now, his ^h quillities,
his cases, his tenures, and his tricks? Why does he suffer
this ⁱ mad knave now to knock him about the sconce with a
dirty shovel, and will not tell him of his ^k action of bat-
tery? Hum! this fellow might be in's time a great buyer of
land, with his statutes, his recognizances, his fines, his dou-
ble vouchers, his recoveries. ^l *Is this the fine of his fines,
and the recovery of his recoveries,* to have his fine pate full of

^a R. reads *now 'tis my lady*, &c.

^b Qu's, *choples*.

^c The 1st q. reads *massene*; the 2d and
3d, *mazer*.

^d P.'s duodecimo, T. W. and J. read,
Here's a fine, &c.

^e The qu's read, *and we had*, &c.
C. *and we had*, &c.

^f *Loggats* is the ancient name of a
play or game, which is one among the
unlawful games enumerated in the stat.
33 H.VIII. It is the same which is now
called *Kittle-pins*, in which boys often

make use of bones instead of wooden
pins, throwing at them with another
bone instead of bowling. H. The qu's
read *loggits*; the 1st, 2d and 3d fo's, *log-
gets*; the 4th f. R. and P. *loggers*.

^g The fo's and R. read, *might not*,
&c.

^h So the qu's and C; all the rest read
quiddits and *quillits*.

ⁱ So the qu's; all the rest read *rude*
for *mad*.

^k The 3d q. reads *actions*.

^l This in italic is not in the qu's.

fine dirt? ^m Will vouchers vouch him no more of his purchases ⁿ and doubles, than the length and breadth of a pair of indentures? The very conveyances of his lands will ^o scarcely lie in this box; and must the inheritor himself have no more? ha?

Hor. Not a jot more, my lord.

Ham. Is not parchment made of sheep-skins?

Hor. Ay, my lord, and of calves-skins too.

Ham. They are sheep and calves ^p which seek out assurance in that. I will speak to this fellow. Whose grave's this, ^q firrah?

Clown. Mine, fir—

^r O, a pit of clay for to be made

^s For such a ^t guest is meet.

Ham. I think, ^u it be thine indeed, for thou liest in 't.

Clown. You lie out on 't, fir, and therefore 'tis not yours; for my part, I do not lie in't, ^w yet it is mine.

Ham. Thou dost lie in't, to be in't and say it is thine; 'tis for the dead, not for the quick, therefore thou liest.

Clown. 'Tis a quick lie, fir, 'twill ^x away again from me to you.

^m So the qu's; the rest read *Will* his vouchers, &c.

ⁿ So the qu's; the rest read *and double ones too*, &c.

^o So the qu's; the rest read *hardly* for scarcely.

^p So the qu's and C; the rest read *that* for *which*.

^q The fo's and R, read *fir*.

^r The qu's read, *Or*.

^s This line is omitted in the qu's and C.

^t R. and P. read *Ghost* for *guest*. Spirits are not buried.

^u The 3d q. reads, *it's thine*, &c.

^w Fo's and R. *and yet*, &c.

^x The 3d q. omits *away*; S. takes no notice of this omission.

Ham.

Ham. What man dost thou dig it for?

Clown. For no man, fir.

Ham. What woman then?

Clown. For none neither.

Ham. Who is to be buried in 't?

Clown. One that was a woman, fir; but, rest her soul, she's dead.

Ham. How absolute the knave is! We must speak by the card, or equivocation will ^y undo us. By the Lord, *Horatio*, ^z these three years I have ^a taken note of it, the age is grown so picked, ^b that the toe of the peasant comes so near the ^c heel of ^d the courtier, he galls his kibe. How long hast been ^e a grave-maker?

Clown. Of ^f all the days i'th' year, I came to't that day that our last king *Hamlet* o'ercame *Fortinbras*.

Ham. How long is that since?

Clown. Cannot you tell that? every fool can tell that. It was ^g that very day that young *Hamlet* was born, he that ^h is mad and sent into *England*.

Ham. Ay, marry, why was he sent into *England*?

Clown. Why, because ⁱ he was mad: ^j he shall recover his wits there; or if ^k he do not, 'tis no great matter there.

Ham. Why?

^y The 2d, 3d and 4th fo's, *R. P.* and *H.* read *follow us*.

^z The qu's read *this three*, &c.

^a The qu's read *took note*, &c.

^b The 2d, 3d and 4th fo's and *R.* read *and the toe*, &c.

^c The 1st f. *beels*.

^d So the qu's and *C*; the rest read, *our courtier*, &c.

^e The 1st q. omits *a*.

^f The qu's omit *all*.

^g Fo's and *R.* *the* for *that*.

^h So the qu's and *C*; the rest read, *was mad*, &c.

ⁱ Qu's, *a* for *be*.

^k All but the qu's and *C*. omit this.

^q Qu's, *A* for *He*.

Clown. 'Twill not be seen in him ^k there; ^l there the men are as mad as he.

Ham. How came he mad?

Clown. Very strangely, they say.

Ham. How strangely?

Clown. 'Faith, e'en with losing his wits.

Ham. Upon what ground?

Clown. Why, here in *Denmark*. I have been ^m sexton here, man and boy, thirty years.

Ham. How long will a man lie i'th' earth ere he rot?

Clown. ⁿ 'Faith, if ^o he be not rotten before ^o he die, as we have many pocky coarſes ^p now-a-days that will ſcarce hold the laying in, ^o he will laſt you ſome eight year, or nine year; a tanner will laſt you nine ^q year.

Ham. Why he more than another?

Clown. Why, fir, his hide is ^r ſo tann'd with his trade, that ^o he will keep out water a great while: and your water is a fore decayer of your whoreſon dead body. Here's a ſcull now ^s hath lyen ^t you i'th' earth ^u three and twenty years.

Ham. Whoſe was it?

Clown. A whoreſon mad fellow's it was. Whoſe do you think it was?

Ham. Nay, I know not.

Clown. A peſtilence on him for a mad rogue! he pour'd

^k All but the qu's and C. omit this ^q So the qu's and 1st f; the rest, first there. ^{years.}

^l The 2d q. reads, *there the are men as* ^r The 3d and 4th fo's and R. omit mad, &c. the 3d, *there are men as mad,* so.

^m The 1st f. reads *sixteen.*

^s After *now* the fo's and R. read,

ⁿ So the qu's and C; the rest, *I' faith. tis scull, &c.*

^o Qu's, *a for he.*

^t All but the qu's and C. omit *you*

^p The qu's omit *now-a-days.*

^u The qu's read in figures, *23 years.*

M

a flaggon

a flaggon of rhenish on my head once. ^w This same scull, fir, was ^x Sir *Yorick's* scull, the king's jester.

Ham. This?

Clown. E'en that.

Ham. ^y Alas, poor *Yorick*! I knew him, *Horatio*, a fellow of infinite jest; of most excellent fancy: he hath ^z borne me on his back a thousand times: and ^a now how abhorred ^b in my imagination ^c it is ^d! my gorge rises at it. Here hung those lips, that I have kiss'd I know not how oft. Where be your gibes now? your gambols, your songs, your flashes of merriment, that were wont to set the table ^e on a roar? ^f Not one now to mock your own ^g grinning, quite chap-fallen! Now get you to my lady's ^h table; and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that.—Pr'ythee, *Horatio*, tell me one thing.

Hor. What's that, my lord?

Ham. Dost thou think *Alexander* look'd o' this fashion i'th' ⁱ earth?

Hor. E'en so.

Ham. And smelt so? ^k pah! ^l [*Smelling to the skull.*]

^w *This same scull, fir*, is repeated in rest, except *C*.
the fo's and R.

^x Here all but the qu's omit *sir*.

ⁱ The fo's and R. read *No one, &c.*

^y Before *alas*, the fo's and R. read

^g The fo's and R. read *jeering for grinning*.

Let me see.

^h *Table*, i. e. dressing-table. So the

^z Qu's, *bore*.

qu's; all the rest read *chamber*.

^a The fo's and R. omit *now*.

ⁱ S. reads *heart* for *earth*; and gives no other reading.

^b The fo's and R. omit *in*.

^k So the qu's and C; all the rest,

^c The fo's and R. omit *it*.

^d After *is* R. inserts *now*.

tub!

^e P. alters *on* to *in*; followed by the

^l This direction is R's.

Hor.

Hor. E'en so, my lord.

Ham. To what base uses we may return, *Horatio*! Why may not imagination trace the noble dust of *Alexander*, till he found it stopping a bung-hole?

Hor. 'Twere to consider too curiously, to consider so.

Ham. No, 'faith, not a jot: But to follow him thither with modesty enough, and likelihood to lead it; ^m *Alexander* died, *Alexander* was buried, *Alexander* returneth ⁿ to dust; the dust is earth; of earth we make lome; and why of that lome, whereto he was converted, might they not stop a beer-barrel?

• Imperious *Cæsar*, dead and turn'd to clay,
Might stop a hole to keep the wind away.
Oh, that the earth, which kept the world in awe,
Should patch a wall, ^p t' expel the ^q water's flaw!
But soft, but soft ^r awhile!—here comes the king,

SCENE II.

Enter King, Queen, Laertes, and a Coffin, with Lords and Priests, attendant.

The queen, the courtiers! ^s Who is this they follow,
And with such maimed rites? This doth betoken,
The coarse they follow, did with desperate hand

^m Before *Alexander* all but the qu's read, as thus.

^r The fo's, R. and C. read *aside* for *awhile*.

ⁿ The fo's and R. read *into*.

^s So the qu's and C. The 1st f. reads,

o So the qu's; all the rest read, *Imperial*.

Who is that *they follow*; the 2d, *Who* is't that *they follow*; the 3d and 4th,

p The 2d f. reads *expel*, omitting the contracted to.

and R, *What is't that they follow*; P. and the rest, *What is that they follow*.

q So the qu's; all the rest, *winter's*.

Foredo ^t its own life. 'Twas ^u of some estate.

Couch ^w we awhile, and mark.

Laer. What ceremony else?

Ham. That is *Laertes*, a ^x very noble youth; ^y mark —

Laer. What ceremony else?

Priest. Her obsequies have been ^z as far enlarg'd
As we have ^a warranty; her death ^b was doubtful;
And but that great command o'erflows the order,
She should in ground ^c unsanctified ^d have lodg'd
'Till the last ^e trumpet. For charitable ^f prayers,
^g Shards, flints, and pebbles should be thrown on her;
Yet here she is allow'd her virgin ^h rites,
Her maiden-strewments, and the bringing home
Of bell and burial.

Laer. Must ⁱ there no more be done?

Priest. No more be done!

We should prophane the service of the dead,

To sing ^k a *requiem*, and such rest to her

As to ^l peace-parted souls.

^t The 1st and 2d qu's, and 1st and 2d fo's, read *it* for *its*. So does *S.* but gives not the reading of the 3d quarto, *its*.

^u The fo's, *R.* and *J.* omit *of*.

^w *R.* reads *me* for *we*.

^x *P.* alters *very* to *most*; followed by all the after-editors, except *C.*

^y The 3d q. omits *mark*; the 2d reads *make*.

^z *T.*'s duodecimo alters *as* to *so*; followed by *W.* and *J.*

^a The 1st f. *warrantis*.

^b *R.*'s 8vo reads *were* for *was*.

^c The 2d and 3d fo's read *unsanctified*.

^d The qu's read *been* for *have*.

^e *P.* alters this to *trump*; followed by all the after-editors, except *C.*

^f The fo's and *R.* read *prayer*.

^g The qu's omit *shards*.

^h For *rites* the 1st and 2d qu's read *Grants*; *W.* *chants*. See *Heatb's Rev.* in *loc.* and *Canons*, p. 109.

ⁱ *P.* omits *there*; followed by the after-editors except *C.*

^k The fo's and *R.* read *sage* for *a*.

^l The 3d and 4th fo's read *peace departed*.

Laer.

Laer. Lay her i'th' earth;
And from her fair and unpolluted flesh
May violets spring! I tell thee, churlish priest,
A ministring angel shall my sister be,
When thou lie'st howling.

Ham. What, the fair *Ophelia*?

Queen. Sweets to the sweet. Farewel! [*Scattering flowers.*
I hop'd, thou ^m shouldst have been my *Hamlet's* wife;
I thought thy bride-bed to have deck'd, sweet maid,
And ⁿ not have strew'd thy grave.

Laer. ° O treble woe
Fall ten times ^p double on that curst head,
Whose wicked deed thy most ^q ingenious sense
Depriv'd thee of! Hold off the earth awhile,
'Till I have caught her once more in mine arms.

^r [*Laertes leaps into the grave.*

Now pile your dust upon the quick and dead,
'Till of this flat a mountain you have made,
T' o'ertop old *Pelion*, or the skyish head
Of blue *Olympus*.

Ham. [*discovering himself.*] What is he, whose ^s grief
Bears such an emphasis, whose phrase of sorrow
Conjures the wandering stars, and makes them stand

^m The 2d and 3d fo's, *R. P.* and *H.* rest read *treble*; *R.* reads *treble woes* or
read *wouldst* instead of *shouldst*. *that cur'd head.*

ⁿ The fo's and *R.* read, *not t' have* ^q The 3d q. reads *ingenuous*.
strew'd, &c. ^r This direction not in qu's.

^o The fo's and *R.* read, *O terrible* ^s So the qu's and *C.* The 1st, 2d
woer. and 3d fo's read *griefs bear, &c.* The

^p So the qu's; the fo's and all the 4th, and all the other editions, *griefs*
bear, &c.

Like wonder-wounded hearers ? ^t This is I,

Hamlet the Dane.

^u [*Hamlet leaps into the grave.*

Laer. The devil take thy soul ! ^v [*Grappling with him.*

Ham. Thou pray'st not well.

I pr'ythee, take thy fingers from my throat —

^w For though I am not spleenetic ^x and rash ;

Yet have I ^y in me something dangerous,

Which let thy ^z wisdom fear. ^a Hold off thy hand.

King. Pluck them asunder.

Queen. *Hamlet, Hamlet.*

^b *All.* Gentlemen.

Hor. Good my lord, be quiet.

^c [*The attendants part them.*

Ham. Why, I will fight with him upon this theme,
Until my eyelids will no longer wag.

Queen. Oh my son, what theme ?

Ham. I lov'd *Ophelia* ; forty thousand brothers
Could not with all their quantity of love
Make up my sum. What wilt thou do for her ?

King. O, he is mad, *Laertes.*

Queen. For love of God, forbear him.

Ham. ^d 'Swounds shew me what thou'lt do :

Woo't weep ? woo't fight ? ^e woo't fast ? woo't tear thyself ?

^t The 2d and 3d qu's read 'Tis I.

^u These directions by R.

^w The fo's and R. read *Sir* instead of
For.

^x First and 2d qu's omit *and*.

^y The fo's and R. transpose the words
thus, *something in me.*

^z The fo's and R. read *wisdomers*.

^a The fo's and R. read, *Away thy
band.*

^b This speech is omitted in all but
the qu's and C.

^c This direction by R.

^d So the qu's and C ; the rest read,
Come shew me, &c.

^e The fo's and R. omit, *woo't fast.*

Woo't drink up ^f eifel, eat a crocodile ?
 I'll do't. — Dost thou come ^g here to whine ?
 To out-face me with leaping in her grave ?
 Be buried quick with her, and so will I ;
 And if thou prate of mountains, let them throw
 Millions of acres on us, 'till our ground,
 Singing his pate against the burning ^h zone,
 Make *Ossa* like a wart ! Nay, an thou'lt mouth,
 I'll rant as well as thou.

ⁱ *Queen*. This is meer madness ;
 And ^k thus awhile the fit will work on him ;
 Anon, as patient as ^l the female dove,
^m When that her golden ⁿ couplets are disclos'd,
 His silence will fit drooping.

Ham. Hear you, fir —
 What is the reason that you use me thus ?
 I lov'd you ^o ever ; but it is no matter —
 Let *Hercules* himself do what he may,
 The cat will mew, ^p and dog will have his day. [*Exit*.

King. I pray ^q thee, good *Horatio*, wait upon him. [*Ex*. *Hor*.

^f *Eifel*, i. e. vinegar. *T*. The qu's does *S*. but gives not the reading of the
 and *P*. read *Efill* ; the fo's and *R*. *Efile* ; 3d, *thus*.

C. *Efil* ; *H*. *Nile*, woot eat, &c. ^l The 2d q. reads *the female doe* ; the

^g The 3d and 4th fo's and *R*. read 3d, *a female doe*.

bitber ; *P*. and those after him, except ^m *W*. reads, *Ere that*, &c.

C. *bitber but to whine*. ⁿ Fo's, *cuplet*.

^h This reading is absurd in all senses. ^o The 3d q. reads *well for ever* ;
 We should read *sun*. *W*. But we are *S*. takes no notice of this reading.

here to consider *Hamlet* as acting the ^p The 2d and 3d qu's and *T*. 's *Svo*
madman. read, *a dog*, &c. *T*. 's duodecimo, *W*.

ⁱ The fo's, *R*. and *P*. give this speech and *J*. *the dog*, &c.

to the king. ^q So the qu's and *C* ; all the rest read

^k The 1st and 2d qu's read *this* ; fo *you for thee*.

Strengthen your patience in our last night's speech. ^r [*To Laer.*
 We'll put the matter to the present push.
 Good *Gertrude*, set some watch over your son.
 This grave shall have a living monument :
 An hour of quiet ^s thereby shall we see ;
 'Till then, in patience our proceeding be. [*Exeunt.*

S C E N E III.

^t *A Hall, in the Palace.*

Enter Hamlet and Horatio.

Ham. So much for this, fir. ^u Now shall you see the other.
 You do remember all the circumstance ?

Hor. Remember it, my lord ?

Ham. Sir, in my heart there was a kind of fighting,
 That would not let me sleep ; ^w methought, I lay
 'Worse than the ^x mutines in ^y the bilboes. ^z Rashly,

^r This direction by *R.*

^s So the 2d and 3d qu's and *C.* *There-*
by seems to refer to the living monument,
 i. e. *Hamlet* who is to be murdered. The
 1st q. reads *thirty* ; all the rest *shortly*.

^t This description *R.*'s.

^u The fo's and *R.* read, *Now let me*
see the other, &c.

^w The 1st q. reads *my thought*.

^x The *French* word for mutineers.

R. P. and *H.* read, *mutineers*.

^y *P.* and *H.* omit *the*.

^z *P.* alters this as follows—*Rashness*
(and prais'd be rashness for it) lets us
know, &c. and is followed by all but *J.*
 This new reading of *P.*'s gives an occa-

sion to *W.* of altering *Our* to *Or* in the
 next line. He says the sense of this
 reading (as it stands in *P.*) is, *Our rash-*
ness lets us know that our indiscretion serves
us well, &c. But this, he says,
 could never be *Shakespeare's* sense ; and
 that we should read and point thus,—
Rashness, (and prais'd be rashness for it)
lets us know ; or indiscretion, &c. See
Heatb in loc.

But there is no difficulty in the pas-
 sage if we take it as we find it in all the
 editions before *P.* *Hamlet* is proceeding
 in his story, but interrupts himself with
 a reflection, *Let us know, &c.* to the end
 of the speech.

And

And ^a prais'd be rashness for it, — (Let us know,
Our indiscretion sometimes serves us well,
When our ^b deep plots do ^c fail; and that should ^d learn us
There's a divinity that shapes our ends,
Rough-hew them how we will.)

Hor. That is most certain.

Ham. Up from my cabin,
My sea-gown scarft about me, in the dark
Grop'd I to find out them; had my desire,
Finger'd their packet, and in fine withdrew
To mine own room again; making so bold,
My ^e fears forgetting manners, to ^f unfold
Their grand commission; where I found, *Horatio*,
^g A royal knavery; an exact command,
Larded with many several ^h sorts of ⁱ reasons,
Importing *Denmark's* health, and *England's* too,
With, ho! such buggs and goblins in my life;
That on the supervise, no leisure bated,
No, not to stay the grinding of the ax,
My head should be struck off.

Hor. Is't possible?

Ham. Here's the commission, read it at more leisure;
But wilt thou hear ^k now how I did proceed?

^a Fo's, *praise*.

^b The fo's and R. read, *dear plots*,
&c.

^c The 1st q. 4th f. and R. read *pall*;
the 2d and 3d q. *fall*; the 1st, 2d and
3d fo's, *paule*.

^d So the qu's; the word *learn* is some-
times taken in this sense by *Shakespeare*
and other writers. All the rest read
reach.

^e The 2d, 3d and 4th fo's read *tears*.

^f So the qu's; the rest read *unjeal* for
unfold.

^g The fo's and R. read, *Oh Royal*
knavery! &c.

^h The 2d f. reads *sorts*.

ⁱ The fo's and R. read *reason*.

^k The 2d, 3d and 4th fo's and R.
omit *now*: The 1st f. reads, *bear me*
bow I did, &c.

Hor.

Hor. ¹ I beseech you.

Ham. Being thus benetted round with ^m villains ⁿ,
^o Ere I could ^p make a prologue to my ^q brains,
^r They had begun the play : I sat me down,
 Devis'd a new commission, wrote it fair :
 I once did hold it, as our Statists do,
 A baseness to write fair, and labour'd much
 How to forget that learning ; but, fir, now
 It did me yeoman's service. Wilt thou know
 Th' effect of what I wrote ?

Hor. Ay, good my lord.

Ham. An earnest conjuration from the king,
 As *England* was his faithful tributary,
 As love between them, ^t like the palm ^u might flourish,
 As peace should still her wheaten garland wear,
 And stand a ^w comma 'tween their amities
 And many such like *as's* of great charge ;
 That on the view and ^y knowing ^z of these contents,
 Without debatement further, more or less,

¹ C. reads, *Ay, beseech you.*

^m T. reads *willany.*

ⁿ After *villains* H. reads *and.*

^o The qu's and C. read *Or* for *Ere.*

^p W. reads *mark.*

^q W. and T. read *bane* ; objecting against *brains* as nonsense ; but *brains* may be here read a metonymy of cause for effect, and made use of for the effect of *Hamlet's* brain, the counterplot. Vide *Heath* in loc.

^r H. reads, *They having begun, &c.*

^s The fo's and R. read *effects.*

^t The fo's and R. read *as* for *like.*

^u The fo's and R. read *should* for *might.*

^w H. reads *coment* ; W. and C. *comere*, a go-between, a procurefs. See *Heath* in loc.

^x The qu's read, *as fir* ; fo's, *affs.* I shall here, for the great curiosity of it, transcribe an explanatory note of Dr. J.'s on this passage :

—As's of great charge ;] *Asses* heavily loaded.

^y The fo's and R. read *know.*

^z P. omits *of* ; followed by the rest, except C. and J.

He should ^a those bearers put to sudden death
Not thriving time allow'd.

Hor. How was this seal'd?

Ham. Why, even in that was heaven ^c ordinant;
I had my father's signet in my purse,
Which was the model of that *Danish* seal;

^d Folded the writ up in ^e the form of th' other,
Subscrib'd it, ^f gave 't th' impression, plac'd it safely,
^g The changeling never known; now, the next day
Was our sea-fight, and what to this was ^h sequent
Thou know'st already.

Hor. So, *Guildestern* and *Rosencraus* go to't.

Ham. ⁱ *Why, man, they did make love to this employment.*
They are not near my conscience; their ^k defeat
^l Doth by their own insinuation grow:
'Tis dangerous when ^m the baser nature comes
Between the pafs, and fell incensed points
Of mighty apposites.

Hor. Why, what a king is this!

^a So the qu's; the fo's and all the rest read *the*.

^b The 4th f. *R. P.* and *H.* read *No*.

^c The fo's, *R.* and *P.*'s q. read *ordinate*.

^d Before *folded R.* and all after him read *I*.

^e The fo's, *R.* and all after, omit *the*.

^f The 2d, 3d and 4th fo's, *R.* and all after, except *C.* read *gave*, omitting the contracted *it*.

^g *P.* alters this as follows, *The change was never known*, &c. By which means

he has blotted out a beautiful metaphor, and given us tame prose in the room of spirited poetry. But is it not strange that in this he should be followed by

H.?

^h The fo's read *sement* for *sequent*.

ⁱ This line in italic is omitted in the qu's, *P.* and *H.*

^k The fo's and *R.* read *debate* for *defeat*.

^l Qu's, *does*.

^m The 2d, 3d and 4th fo's, *R. P.* and *H.* omit *the*. *H.* reads, *when baser natures come*.

Ham.

Ham. Does it not, ⁿ think thee, stand me now upon?
 He that hath kill'd my king, and whor'd my mother,
 Popt in between th' election and my hopes,
 Thrown out his angle for my proper life,
 And with such cozenage; is't not perfect conscience
 ° *To quit him with this arm?* ^p and is't not to be damn'd,
 To let this canker of our nature come
 In further evil?

Hor. *It must be shortly known to him from England,
 What is the issue of the business there.*

Ham. *It will be short. The interim is mine;
 And a man's life's no more than to say, one.
 But I am very sorry, good Horatio,
 That to Laertes I forgot myself;
 For by the image of my cause I see
 The portraiture of his; I'll ^q count his ^r favours;
 But, sure, the bravery of his grief did put me
 Into a tow'ring passion.*

Hor. *Peace, who comes here?*

ⁿ *Think thee*, i. e. bethink thyself,
 imp. mood: But the fo's read *think'st*
thee, making it an interrogation; which
 R. to make it better grammar, alters to
think'st thou; followed by the after-ed-
 itors, except C.

° These lines in italic are not in the
 qu's.

^p H. omits *and*.

^q The fo's read *count*, i. e. make ac-
 count of, or value. R. alters this to
court, followed by all the rest. *Court* is
 not so proper a word for *Hamlet*, when
 applied to his inferior *Laertes*.

^r T. and all after, except C. read *fa-
 vour*.

SCENE

SCENE IV.

^s *Enter Ofrick.*

Ofr. Your lordship is right welcome back to *Denmark*.

Ham. I humbly thank you, sir. Dost know this water-fly?

Hor. No, my good lord.

Ham. 'Thy state is the more gracious; for 'tis a vice to know him. He hath much land, and fertile. Let a beast be lord of beasts, and his crib shall stand at the king's mess. 'Tis a ^t cough; but, as I ^u say, spacious in the possession of dirt.

Ofr. Sweet lord, if your ^w lordship were at leisure, I should impart a thing to you from his Majesty.

Ham. I will receive it, ^x sir, with all diligence of spirit. ^y Your bonnet to his right use, 'tis for the head.

Ofr. I thank your lordship, it is very hot.

Ham. No, believe me, 'tis very cold; the wind is northerly.

Ofr. It is indifferent cold, my lord, indeed.

Ham. ^z But yet, methinks, it is very ^a fultry, and hot; ^b or my complexion —

^s The qu's read, *Enter a courtier.*

^t C. reads *cough*.

^u The 1st f. reads, *saw*.

^w The fo's and R. read *friendship* for *yet*.

^x So the qu's and C; the rest omit *sir*.

^y Before your the fo's, R. P. and H. insert *Put*.

^z The fo's, R. P. and H. omit *But*

^a The 1st q. reads *fully*; the 2d and 3d, and the fo's, *foultry*.

^b So the 1st and 2d qu's, W. and C; all the rest read *for*.

Ofr.

Ofr. Exceedingly, my lord. It is very ^c fultry, as 'twere, I cannot tell how. — ^d My lord, his majesty ^e bad me signify ^f to you, that he has laid a great wager on your head. Sir, this is the matter —

Ham. I beseech you, remember —

[^g *Hamlet moves him to put on his hat.*

Ofr. ^h Nay, good my lord, — for my ease, in good faith. — ⁱ Sir, *here is newly come to court* Laertes; believe me, an absolute gentleman, full of most excellent differences of very soft society, and great ^k shewing: Indeed, to speak ^l feelingly of him, he is the card or kalendar of gentry; for ^m you shall find in him the continent of what part a gentleman would see.

Ham. Sir, his desinement suffers no perdition in you; though I know, to divide him inventorially would ⁿ dizzy the arithmetic of memory; and yet but ^o raw neither in respect of his quick sail. But, in the verity of quick extolment, I take him to be a soul of great article; and his infusion of such dearth and

^c The 1st q. *foultry*; the 2d and 3d and the fo's, *foultry*. *ignorant of what excellence Laertes is at his weapon.*

^d Before my lord the fo's and R. read *But.* ^k So the qu's; T. who first restores this passage from the old qu's, alters

^e So the qu's and 1st, 2d and 3d fo's, and C; the rest, *bid.* *shewing to shew*; and is followed by W. and F.

^f Third q. *unto.*

^g This direction is first inserted by F. ^l The first q. reads *sellingly*; which perhaps *Shakespeare* might have written; if so, he alludes to the praises and commendations the *seller* gives to his wares.

^h So the qu's and C; the fo's and all the other editions read, *Nay in good faith, for mine ease, in good faith.* ^m F. says, he knows not but it should be read, *You shall find him the continent,* &c.

ⁱ What is here in italic is omitted by the fo's, R. P. and H. Instead of which they insert in this speech, *Sir, you are not* ⁿ The 1st q. reads *dofie.* ^o W. reads *slow* for *raw*: the 1st q. *rareness,* *yaw.*

rareness,

rareness, as, to make true diction of him, his semblable is his mirrour; and, who else would trace him, his umbrage, nothing more.

Ofr. Your lordship speaks most infallibly of him.

Ham. The concernancy, sir?—Why do we wrap the gentleman in our more rawer breath^p?

Ofr. Sir?

Hor. ^q Is't not possible to understand? In another tongue you will ^r do't, sir, ^s really.

Ham. What imports the nomination of this gentleman?

Ofr. Of Laertes.

Hor. His purse is empty already: all 's golden words are spent.

^p T. here puts in this direction, To Horatio. But Hamlet seems to direct the whole of this speech to Ofrick: *The concernancy, sir?* i. e. Come to the business, what is your concern with me? *Why do we wrap, &c.* What need we spend the time in descanting any longer on the good qualities of Laertes, which will gain but little credit by our raw, imperfect praises?

^q Heath proposes to read, *It is not possible, &c.* ironically.

^r The 1st q. reads too't.

^s T. alters *really* to *rarely*; followed by W. and G. Heath says, We should undoubtedly read, *You do't, sir, rarely*; i. e. you have hit upon the humour of this language. F. would read, *Is't possible not to be understood in a mother tongue? You will do't, sir, really.*

But perhaps this passage, without any alterations but such as regard pointing,

may become more intelligible. It has been supposed all along, that this speech is directed to Hamlet: but let us suppose it directed to Ofrick, and see what sense we can make of it then. Hamlet has been contending with Ofrick in his own unintelligible stile, and has got the better of him; for Hamlet's question, *The concernancy, sir?* &c. seems not to be understood by Ofrick, who therefore demanding his meaning, says, *Sir?*—Horatio, finding him pos'd, says, *Is't not possible to understand? In another tongue you will do't, sir, really*; i. e. Are you defeated at your own weapons? Can't you understand your own kind of jargon?—If so, you had better speak in another tongue, make use of common sense without any flourishes, and you'll not be in danger of being put out of countenance.

Ham.

Ham. *Of him, sir.*

Ofr. *I know, you are not ignorant—*

Ham. *I would you did, sir. Yet, in faith, if you did, it would not much approve me.—Well, sir.*

Ofr. *You are ^t not ignorant of what excellence Laertes is.*

Ham. *I dare not confess that, lest I should compare with him in excellence: ^u but to know a man well, were to know himself.*

Ofr. *I mean, sir, for ^w his weapon: but in the imputation laid on him by them in ^x his meed, he's unfellowed.*

Ham. What's his weapon?

Ofr. Rapier and dagger.

Ham. That's two of his weapons; but well.

Ofr. The king, sir, hath ^y wager'd with him six *Barbary* horses, against the which he ^z has ^a impon'd, as I take it, six *French* rapiers and poniards, with their assigns, as girdle, ^b hanger, ^c and so. Three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.

Ham. What call you the carriages?

^d Hor. *I knew, you must be edified by the margent, ere you had done.*

Ofr. The ^e carriages, sir, are the hangers.

^t The 2d and 3d qu's omit *not*.

^u C. *for for but*.

^w The 1st and 2d qu's read *this*; so does S. but gives not the reading of the 3d, viz. *bis*.

^x C. *this*.

^y So the qu's and C; the rest *wag'd*.

^z The fo's, R. P. and H. omit *bas*.

^a The 1st and 2d qu's read *impaund*; the 3d, *impaun'd*. F. proposes *depon'd*.

^b All but the qu's and C. read *hang-ers*.

^c The fo's, R. P. and H. read *or for and*.

^d This speech in italic is omitted by the fo's, R. P. and H.

^e The 1st and 2d qu's read *carriage*; so does S. but gives not the reading of the 3d, viz. *carriages*.

Ham.

Ham. The phrase would be more germane to the matter if we could carry ^f a cannon by our sides; I would it ^g might be hangers till then. But, on; fix *Barbary* horses against six *French* swords, their assigns, and three liberal conceited carriages; that's the *French* ^h bett against the *Danish*. ⁱ Why is this impon'd, as you call it?

Ofr. The king, sir, hath laid, ^k sir, that in a dozen passes between ^l yourself and him, he shall not exceed you three hits: ^m He hath laid on twelve for nine, and ⁿ it would come to immediate trial, if your lordship would vouchsafe the answer.

Ham. How if I answer, no?

Ofr. I mean, my lord, the opposition of your person in trial.

Ham. Sir, I will walk here in the hall: if it please his Majesty, 'tis the breathing time of day with me; let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him ^o if I can: if not, I will gain nothing but shame and the odd hits.

Ofr. ^p Shall I deliver you so?

Ham. To ^q this effect, sir, after what flourish your nature will.

Ofr. I commend my duty to your lordship. [Exit.]

^f All but the qu's and C. omit *a*.

^g The 1st q. omits *might*.

^h The fo's and R. read *but*.

ⁱ The qu's read, *Why is this all you call it?*

^k All but the qu's omit *sir*.

^l So the qu's and C; the rest read *you*.

^m The fo's read, *be hath one twelve for mine, &c.*

ⁿ The fo's and R. read *that for it*.

^o The qu's read, *and I can*. C, *an I can*.

^p The fo's and R. read, *Shall I re-deliver you e'en so?*

^q C. *that*.

Ham. ^r Yours. ^s He does well to commend it himself, there are no tongues else for ^r's turn.

Hor. This lapwing ^u runs away with the shell on his head!

Ham. He did ^w so, fir, with his dug before he suck'd it. Thus ^x has he, and ^y many more of the same ^z breed that I know the droffy age doats on, only got the tune of the time, ^a and (^b out of an habit of encounter) a kind of ^c misty collection, which carries them through and through

^r The fo's, R. and editions after, *did* comply with his dug. So that the true reading appears to be, *He did compliment with his dug before he suck'd it*;

^s The qu's omit *He*.

^t The fo's read *tongue* for *turn*.

^u All the editions read *runs*. *J.* says, *I see no propriety in the image of lapwing.*

(He means, I suppose, when applied to *Ofrick's* taking his leave of *Hamlet*.)

Ofrick did not run till he had done his business. *We may read, This lapwing ran*

away—that is, this fellow was full of unimportant bustle from his birth. So far *J.*

But I see no reason why we may not read *runs*: *Ofrick* is called *young Ofrick* in the next speech but one, and being young, he may be supposed to be but

an half-formed courtier, which *Horatio* justly compares to a lapwing scarcely hatched; and, by the running away with

the shell on his head, he would image out his forwardness of talk, and conceit of himself; his putting on the courtier before he was properly qualified.

^w The 1st q. reads, *A did, fir, with his dug, &c.* The other qu's, *A did so, fir, with his dug, &c.* What! (says *W.*)

run away with it? The folio reads, *He*

did comply with his dug. So that the true reading appears to be, *He did compliment with his dug before he suck'd it*;

i. e. stand upon ceremony with it, to shew he was born a courtier. This is extremely humorous. *W.* Followed by *J.* and *C.*

But I don't see why the old reading may not stand. If *Horatio's* foregoing speech means to express a wonder at so

raw a youth's affecting the airs of a courtier; *Hamlet's* reply is very pertinent, *He did so with his dug before he*

suck'd it. Do you wonder at his affecting the courtier now? why he has done it from his very cradle.

R. P. and *H.* follow the qu's.

^x Fo's, *bas.*

^y For *many*, the 1st f. reads *mine*, the other fo's and *R.* *nine.*

^z For *breed*, the fo's and *R.* read *beavy.*

^a *C. an.*

^b So the qu's; the rest, *outward habit of encounter.*

^c The 1st q. reads *bisfy*; the 2d and 3d, *mysfy*; all the rest *yefsy.*

the most ^d profane and ^e tres-renowned opinions, and do but blow them to their ^f trial, the bubbles are out.

^g Enter a lord.

Lord. *My lord, his majesty commended him to you by young Ofrick, who brings back to him, that you attend him in the hall. He sends to know if your pleasure hold to play with Laertes, or that you will take longer time?*

Ham. *I am constant to my purposes, they follow the king's pleasure; if his fitness speaks, mine is ready, now, or whensoever, provided I be so able as now.*

Lord. *The king and queen and all are coming down.*

Ham. *In happy time.*

Lord. *The queen desires you to use some gentle entertainment to Laertes, before you ^h fall to play.*

Ham. *She well instructs me.*

[Exit Lord.]

Hor. ⁱ You will lose, my lord.

Ham. I do not think so. Since he went into France, I have been in continual practice; I shall win at the odds.

^d So the qu's; H. W. and C. read, topics, and carries them through and fann'd; all the rest, fond. through the most common (for so profane may here signify) and even the

^e The 1st q. reads trennowed; the other qu's trennowed. All the rest, most renowned opinions; i. e. opinions, winnowed. Shakspeare seems to have or branches of learning, which bring written tres-renowned (which is the renowned to the learned in them.

French method of forming the superlative degree) i. e. most renowned. Then ^f All but the qu's and C. read trials.

the description of these persons, as it ^g What passes between Hamlet and the Lord is omitted in the fo's.

stands in the old quartos, will be, Those ^h The 2d and 3d qu's, and R. read go for fall.

who, out of accustoming themselves to ⁱ So the qu's; the rest, You will lose encounter in all kinds of discourse, have this wager, my lord, got such a superficial collection of knowledge, as furnish them with words on all

^k Thou wouldst not think how ^l ill all 's ^m here about my heart—but it is no matter.

Hor. Nay, good my lord,—

Ham. It is but foolery; but it is such a kind of ^o gain-giving as would, perhaps, trouble a woman.

Hor. If your mind dislike any thing, obey ^p it. I will forestal their repair hither, and say you are not fit.

Ham. Not a whit, we defy augury; there is ^q special providence in the fall of a sparrow. If it be ^r, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come; the readinefs is all. ^s Since no man of aught he leaves, knows, what is't to leave betimes ^t Let be.

^k Before *thou* all but the qu's and C. insert *But*.

^l The fo's and R. omit *ill*.

^m The fo's omit the contracted *is* after *all*.

ⁿ *W.* and *J.* read, *Nay, my good lord*.

^o The 1st q. reads *gain-giving* (where-in in might be blunder'd into *m* by the printer). The 2d and 3d, *game-giving*. *P.* reads *game giving* in his quarto, and *mis-giving* in his duodecimo.

Gain-giving, the same as *mis-giving*, a giving against, as *gain-saying*, &c. *H.*

^p The fo's and R. omit *it*.

^q Before *special* the 3d q. the fo's, R. *T. W.* and *J.* read *a*.

^r After *be* all but the qu's insert *now*.

^s So the qu's, *W.* and C. The fo's, *R. P.* and *T.* read, *Since no man has aught of what he leaves, &c.* *H.* reads, *Since no man owes aught of what he leaves, &c.* *J.* reads, *Since no man knows aught of what he leaves, &c.* and says it stood so in some copy; but does not tell us what copy.

^t All but the qu's, *W.* and C. omit *Let be*.

SCENE V.

Enter King, Queen, Laertes and Lords, with other attendants with foils, and gantlets. A table, and flaggons of wine on it.

King. Come, *Hamlet*, come and take this hand from me.
^w [*Gives him the hand of Laertes.*]

Ham. Give me your pardon, fir: I've done you wrong;
 But pardon 't, as you are a gentleman.
 This presence knows, and you must needs have heard,
 How I am punish'd with * a fore distraction.
 What I have done,
 That might your ^v nature, honour, and exception
 Roughly awake, I here proclaim was madness:
 Was't *Hamlet* wrong'd *Laertes*? never, *Hamlet*.
 If *Hamlet* from himself be ta'en away,
 And, when he's not himself, does wrong *Laertes*,
 Then *Hamlet* does it not; *Hamlet* denies it.
 Who does it then? his madness. If 't be so,
Hamlet is of the faction that is wrong'd;
 His madness is poor *Hamlet's* enemy.
^z Sir, in this audience,
 Let my disclaiming from a purpos'd evil,
 Free me so far in your most generous thoughts,
 That I have shot my arrow o'er the house,
 And hurt my ^a brother.

^r The qu's direct thus, *A table prepared, trumpets, drums and officers, with cushions, King, Queen, and all the state, foils, daggers and Laertes.*

^u This direction by *H.*

^w The fo's, *R. P. H.* and *C.* omit *a.* *ther.*

^x The 2d, 3d and 4th fo's, read, *one takes honour, &c.*

^z All but the fo's and *R.* omit, *Sir, in this audience.*

^a The fo's and *R.* read *mother* for *bro-*

Laer. I am satisfisd in nature,
 Whose motive in this case should stir me most
 To my revenge: but in my terms of honour
 I stand aloof, and will no reconcilment,
 'Till by some elder masters of known honour
 I have a voice, and ^b president of peace,
 To ^c keep my name ^d ungor'd. ^e But till that time,
 I do receive your offer'd love like love,
 And will not wrong it.

Ham. ^f I embrace it freely,
 And will this brother's wager frankly play.
 Give us the foils ^g.

Laer. Come, one for me,

Ham. I'll be your foil, *Laertes*; in mine ignorance
 Your skill shall, like a star i'th' ^h darkest night,
 Stick fiery off indeed.

Laer. You mock me, sir,

Ham. No, by this hand.

King. Give ⁱ them the foils, young *Osrick*, ^k Cousin *Hamlet*,
 You know the wager.

Ham. ^l Very well, my lord,

^b So all editions but *J.* and *C.* who reads, *precedent*; and perhaps this was *Shakspeare's* meaning.

^c The qu's omit *keep*.

^d The fo's and *R.* *ungorg'd*.

^e The qu's, *but all that time*.

^f The fo's and *R.* read, *I do embrace*, &c.

^g After *foils*, the fo's, *R. H.* and *C.* read *Come on*. But, this being a phrase

used immediately before attacking, cannot be proper here, as they had not yet furnished themselves with foils.

^h The 2d, 3d and 4th fo's and *R.* read *brightest* for *darkest*.

ⁱ The 2d, 3d and 4th fo's and *R.* omit *them*.

^k *P.* and all after, except *C.* omit *Cousin*.

^l *P.* and all after omit *Very*.

^m Your Grace hath laid the odds o'th' weaker side.

King. I do not fear it, I have seen you both :
But since he is ⁿ better'd, ^o we have therefore odds.

Laer. This is too heavy, let me see another.

Ham. This likes me well. These foils have all a length ?

[*Prepares to play.*]

Ofr. Ay, my good lord.

King. Set me the stoops of wine upon ^p that table.

If *Hamlet* ^q give the first, or second hit,
Or quit in answer of ^r the third exchange,
Let all the battlements their ordnance fire ;
The king shall drink to *Hamlet's* better breath,
And in the cup an ^s union shall he throw,

^m *H.* and *J.* read, *Your grace hath laid upon the weaker side.* *J.* objects against the reading of the other editions, As the odds were on the side of *Laertes*, who was to hit *Hamlet* twelve times to nine, and says, it was perhaps the author's slip. But let *Dr. Johnson* consider, the odds here spoken of were *laid*, therefore the odds were in the *wager*; and if we turn back, we shall find that the king betted six *Barbary* horses against six *French* rapiers and poniards, with their appurtenances. Who sees not that the *Barbary* horses are to be look'd upon as odds, against the *French* rapiers, &c. ? What the king says afterwards of his having the odds, relates to the number of hits.

ⁿ The qu's read *better*. Since he is better'd, &c. i. e. since the wager he gains, if he should win, is better than what we shall gain if he loses, therefore we have odds, that is, we are not to make so many hits as *Laertes*.

^o *C.* reads *you* for *we*.

^p The 2d and 3d qu's *the* for *that*.

^q *T.* reads *gives*.

^r The 3d and 4th f. and *R.* read *a* for *the*.

^s The 1st q. reads *Vnice*; the 2d and 3d, and *P. onyx*. *T.* says, If I am not mistaken, neither the *onyx* nor *sardonyx* are jewels which ever found place in an imperial crown. An *union* is the finest sort of pearl, and has its place in all crowns and coronets. Besides, let us consider what the king says on *Hamlet's* giving *Laertes* the first hit.

Stay, give me drink; *Hamlet*, *this pearl is thine*, &c.

Therefore if an *union* be a pearl, and an *onyx* a gem, or stone quite differing in its nature from pearls; the king's saying, that *Hamlet* has earn'd the *pearl*, I think, amounts to a demonstration that it was an *union*-pearl, which he meant to throw into the cup. *T.*

Richer than that which four successive kings
 In *Denmark's* crown have worn. Give me the cups;
 And let the kettle to the ^t trumpet speak,
 The ^t trumpet to the cannoneer without,
 The cannons to the heavens, the ^u heavens to earth:
 Now the king drinks to *Hamlet*.—Come: Begin:
 And you, the judges, bear a wary eye.

Ham. Come on, fir.

Laer. ^x Come, my lord.

[*They play.*

Ham. One—

Laer. No—

Ham. Judgement.

Ofr. A hit, a very palpable hit,

Laer. Well—again—

King. Stay, give me drink. *Hamlet*, this pearl is thine;
 Here's to thy health. Give him the cup.

[¹ *Trumpets sound, shot goes off.*

Ham. I'll play this bout first. Set ^z it by awhile,
 Come: another hit—what say you?

Laer. ^a I do confess 't.

King. Our son shall win.

Queen. He's fat, and scant of breath.

^t So the qu's and C. The 1st and 2d *fr.*
 fo's read, *trumpets, &c. trumpet*; the 3d *y* The qu's direct, *Drum, trumpets,*
 and 4th, and all the rest, *trumpets, &c.* *Flourish, a piece goes off. C. directs, drinks,*
trumpets. *and puts poison in the cup. Flourish, Ord-*
^u The fo's and R. read *heaven.* *dance within.*
^w Here the qu's direct, *Trumpets the* *z* The fo's omit it.
while. *a* The qu's read, *I do confess: All the*
^x The fo's and R.'s octavo read, rest, except C. *A touch, a touch, I do con-*
Come on, fir. R.'s duodecimo, So on, firs.

^b Here,

^b Here, *Hamlet*, take my napkin, rub thy brows,
The queen carouses to thy fortune, *Hamlet*.

Ham. ^c Good madam —

King. *Gertrude*, do not drink.

Queen. I will, my lord; I pray you, pardon me ^d.

King. It is the poison'd cup. It is too late — [*Aside*,

Ham. I dare not drink yet, madam. By and by,

Queen. Come, let me wipe thy face.

Laer. ^e My lord, I'll hit him now.

King. I do not think 't.

Laer. And yet it is almost against my conscience. [*Aside*.

Ham. Come, for the third, *Laertes*; you ^f do but dally;

I pray you, pass with your best violence:

^g I am sure you make a wanton of me.

Laer. Say you so? come on.

[*Play*.

Ofr. Nothing neither way.

Laer. Have at you now.

[^h *Laertes wounds Hamlet; then, "in scuffling, they change rapiers," and Hamlet wounds Laertes.*

King. Part them, they are incens'd.

Ham. Nay, come again.

Ofr. Look to the queen there ho!

Hor. They bleed on both sides. How is 't, my lord?

Ofr. How is 't, *Laertes*?

^b The fo's and R. read, *Here's a napkin, rub, &c.*

^c C. reads, *Thank you, good madam.*

^d Here C. directs, *drinks, and tenders the cup to Hamlet.*

^e P. and all after him, except C. omit, *My lord.*

^f All but qu's omit *do*.

^g So the qu's; the rest, *I am afraid you, &c.*

^h The qu's have no direction here; the fo's, what is between the inverted commas.

Laer.

Laer. Why, as a woodcock to my ⁱ own springe, *Ofrick*;
I am justly kill'd with mine own treachery.

Ham. How does the queen?

King. She ^k swoons to see them bleed.

Queen. No, no, the drink, the drink —
Oh! my dear *Hamlet* — the drink, the drink —
I am poison'd —

[*Queen dies.*]

Ham. Oh ^l villainy! — ^m how? — let the doors be lock'd,
Treachery! seek it out —

Laer. ⁿ It is here, *Hamlet*: thou art slain;
No medicine in the world can do thee good;
In thee there is not ^o half an hour's life;
The treacherous instrument is in ^p thy hand,
Unbated and envenom'd. The foul practice
Hath turn'd itself on me. Lo, here I lie,
Never to rise again. Thy mother's poison'd.
^q I can no more — the king, the king's to blame.

Ham. The point envenom'd too?
Then, venom, ^r to thy work.

[^s *Stabs the king.*]

All. Treason, treason:

King. O yet defend me, friends, I am but hurt.

ⁱ The fo's and R. omit *own*.

^k First and 2d qu's, and 1st and 2d fo's, *sounds*.

^l The 3d q. reads *villaine*.

^m — *how* ^p i. e. how was she poison'd. So the 1st q. the fo's and R. the rest read *ho*!

ⁿ The fo's, R. and C. read, *It is here, Hamlet. Hamlet, thou, &c.*

^o So the qu's and C; the rest, *half an hour of life*.

^p The 1st and 2d qu's read, *my hand*; so S. but he gives not the reading of the 3d, *thy hand*.

^q The 3d q. reads, *I am no more, &c.*

^r So all the editions before T.'s duodecimo, where *to* is altered to *do*; and so *do* comes into all the editions after, except C.

^s The qu's have no direction here. The fo's direct, *Hurt's the king*.

Ham.

Ham. Here thou incestuous, ^t murderous, damned *Dane*,
Drink off this potion. Is ^u the ^w union here?
Follow my mother. [^x *King dies.*]

Laer. He is justly serv'd.
It is a poison temper'd by himself.
Exchange forgiveness with me, noble *Hamlet*;
Mine and my father's death come not ^v upon thee,
Nor thine on me! [^z *Dies.*]

Ham. Heav'n make thee free of it. I follow thee.
I am dead, *Horatio*. Wretched queen, adieu!
You that look pale, and tremble at this chance,
That are but mutes or audience ^a to this act,
Had I but time (as this fell serjeant death
Is strict in ^b his arrest) oh, I could tell you —
But let it be — *Horatio*, I am dead;
Thou liv'st, report me and ^c my cause aright
To ^d the unsatisfied.

Hor. Never believe it.
I am more an antique *Roman* than a *Dane*,
Here's yet some liquor left.

Ham. As thou'rt a man,
Give me the cup. Let go; by heav'n I'll hav't.
^e O God! *Horatio*, what a wounded name,

^u The fo's and R. read *thy* for *the*. read *at* for *to*.
^w All the qu's here read *onyx*; so ^b The 2d, 3d and 4th fo's read *this*
that it's likely *Shakespeare* first wrote for *his*.
onyx, and afterwards finding the error, ^c The fo's and R. read, *my causes*
altered it to *union*. *right*.
^x No direction in the qu's. ^d The 3d and 4th fo's read *be* for
^y T. W. and J. read *on* for *upon*, *the*.
^z No direction in the qu's. ^e So the qu's and C; the rest, Oh
^a The 2d, 3d and 4th fo's and R. good *Horatio*,

Things standing thus unknown, ^f shall I leave behind me !
 If thou didst ever hold me in thy heart,
 Absent thee from felicity awhile,
 And in this harsh world draw thy breath in pain,
 To tell my ^g story. [*March afar off, ^h and shout within.*
 What warlike noise is this ? [*Exit Ofrick,*

S C E N E VI.

Enter Ofrick.

Ofr. Young *Fortinbras*, with conquest come from *Poland*,
 To the ^k ambassadors of *England* gives
 This warlike volley.

Ham. O, I die, *Horatio*.
 The potent poison quite ^l o'er-grows my spirit ;
 I cannot live to hear the news from *England*,
 But I do prophesy, th' election lights
 On *Fortinbras* ; he has my dying voice ;
 So tell him, with th' occurrents ^m more or less,
 Which have solicited — The rest ⁿ is silence °. [*P Dies,*

^f So the qu's ; the rest, *shall live behind me* ; but, a wounded name living behind a man, is scarcely *English*.

^g P. and all after him, but *J.* and C. read *tale* for *story*.

^h The qu's omit, and *shout within*.

ⁱ The 2d q. has *Tb.* instead *To* ; the 3d omits *To*.

^k H. reads *ambassador*.

^l The 1st q. and all the fo's (followed by C.) read *o'er creeps my spirit* ; which may perhaps be *Shakespeare's* word ; we have then the image of a

victorious cock crowing over his defeated antagonist ; and the words *potent* and *spirit* seem favourable to this reading. A striking metaphor ! But it may perhaps be thought a little too ludicrous, in this place.

^m The qu's, three 1st fo's and C. read *more and less*.

ⁿ The 3d q. read *in for it*.

° After *silence*, the fo's and R. read, O, o, q.

P Not in the qu's,

Hor. Now ^q cracks a noble heart. Good night, sweet prince;

And flights of angels ^r sing thee to thy rest!

Why does the drum come hither?

^s *Enter Fortinbras, and English ^t Ambassadors, with drum, colours, and attendants.*

Fort. Where is ^u this fight?

Hor. What is it you would see?

If aught of woe or wonder, cease your search.

Fort. ^w This quarry ^x cries on havock. O proud death!

What feast is tow'rd in thine ^y infernal cell,

That thou so many princes at a ^z shot

So bloodily hast struck?

Amb. The fight is difinal,
And our affairs from *England* come too late:
The ears are senseless that should give us hearing;
To tell him his commandment is fulfill'd,
That *Rosencraus* and *Guildestern* are dead.
Where should we have our thanks?

Hor. Not from his mouth,
Had it th' ability of life to thank you:
He never gave commandment for their death.
But since so ^a jump upon this bloody question,

^q First f. cracks,

^r W. reads wing for sing.

^s The qu's read, *Enter Fortinbras with the ambassadors.*

^t The fo's, R. P. and H. read ambassador.

^u The 3d and 4th f. and R. read, the fight.

^w The fo's read *His* for *This*.

^x H. reads, cries out, havock!

^y So the 3d q. T. W. and J; the rest read eternal.

^z The fo's and R. read shoot.

^a P. T.'s octavo, and H. read full for

You from the *Polack* wars, and you from *England*,
 Are here arriv'd; give order, that these bodies
 High on a stage be placed to the view,
 And let me speak to th' yet unknowing world,
 How these things came about. So shall you hear
 Of ^c cruel, bloody, and unnatural acts;
 Of accidental judgments, casual slaughters;
 Of deaths put on by cunning, ^d and for no cause;
 And, in this upshot, purposes mistook
 Fall'n on th' inventors' heads. All this can I
 Truly deliver.

Fort. Let us haste to hear it,
 And call the ^e noblest to the audience.
 For me, with sorrow I embrace my fortune;
 I have some ^f rights of memory in this kingdom,
 Which, ^g now to claim my vantage doth invite me.

Hor. Of that I shall have ^h also cause to speak,
 And from his mouth, whose voice will draw ⁱ on more:
 But let this same be presently perform'd,
 Even while men's minds are wild, lest more mischance
 On plots and errors happen.

Fort. Let four captains
 Bear *Hamlet*, like a soldier, ^k to the stage;
 For he was likely, had he been put on,

^b First q. omits *tb'*.

^c The 1st q. and the fo's, read *carnal*
 for *cruel*.

^d So the qu's; all the rest, and *forc'd*
cause.

^e P.'s duodecimo, T. W. and J. read
Nobles. It matters not; the *noblest* are

the *noblest* of the people.

^f Fo's, *rites*.

^g The fo's read *are for now*.

^h The fo's read *always for also*.

ⁱ The qu's, R. and P. read *no*.

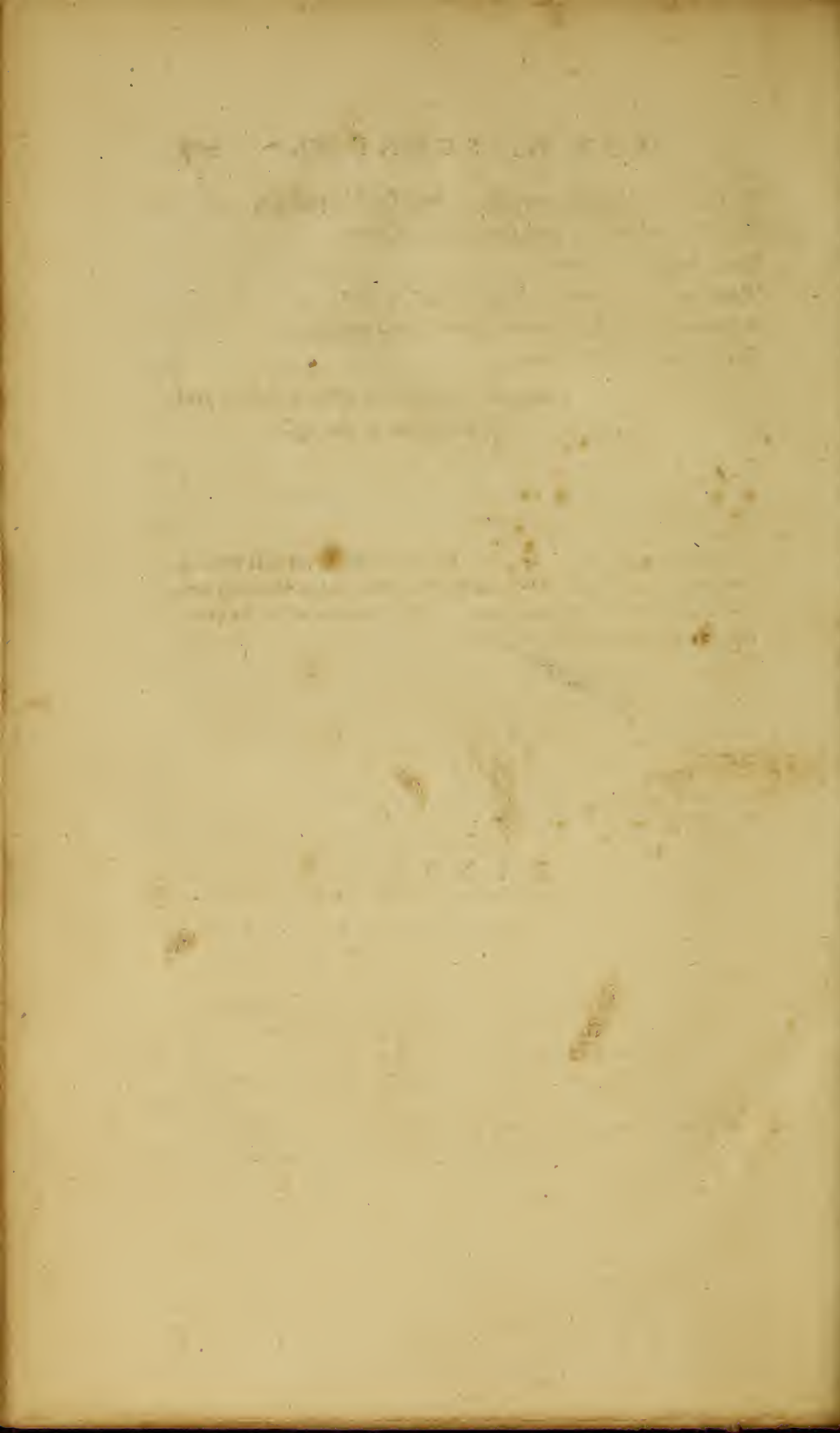
^k The 3d and 4th fo's, R. and P.'s
 q. read *off for so*.

To have prov'd most ^l royally. And for his passage,
 The soldiers' music, and the ^m rites of war
 Speak loudly for him.
 Take up the ⁿ bodies. Such a fight as this
 Becomes the field, but here shews much amiss.
 Go bid the soldiers shoot.

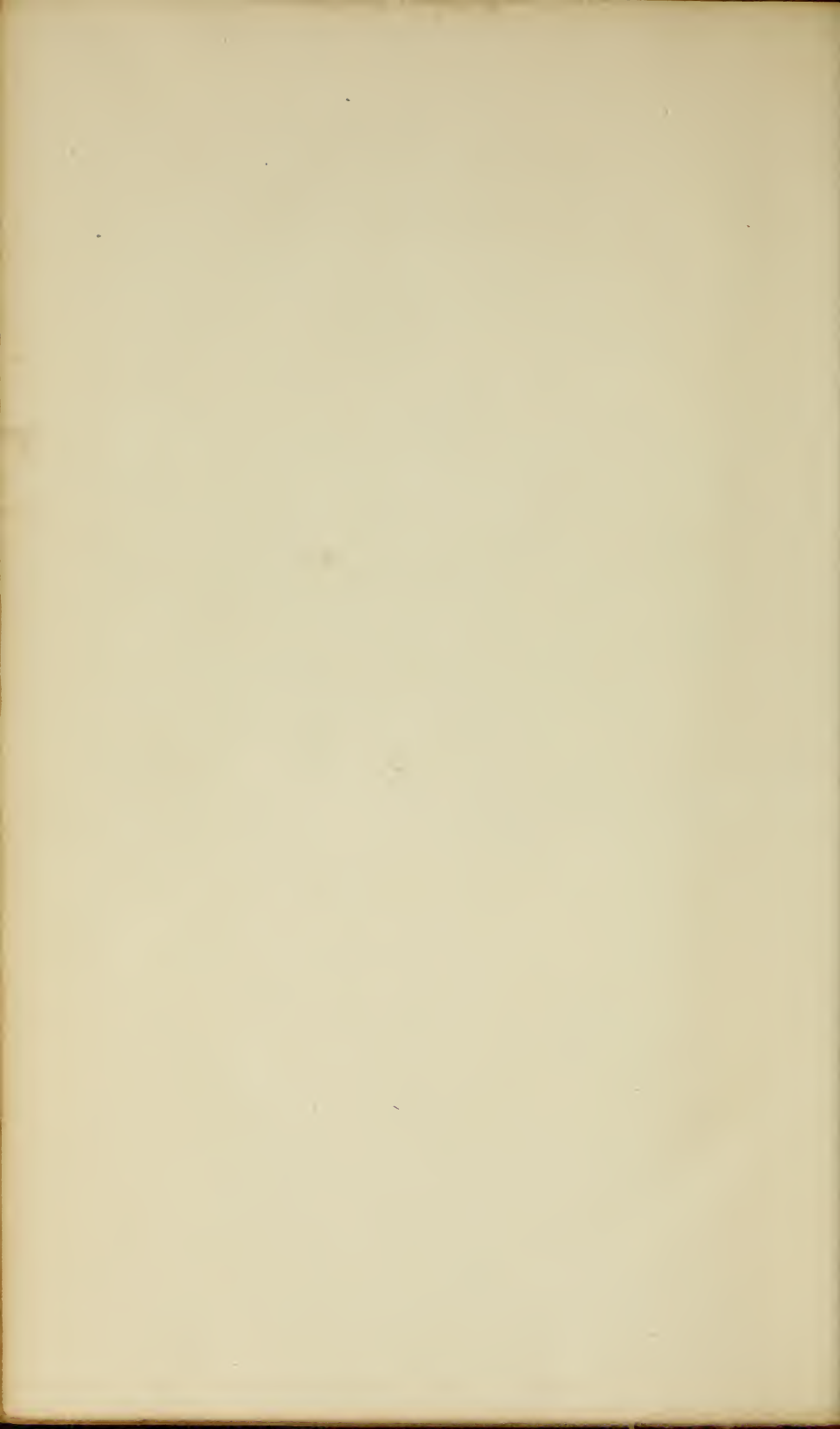
[*Exeunt, ° marching: after which, a peal
 of Ordnance is shot off.*]

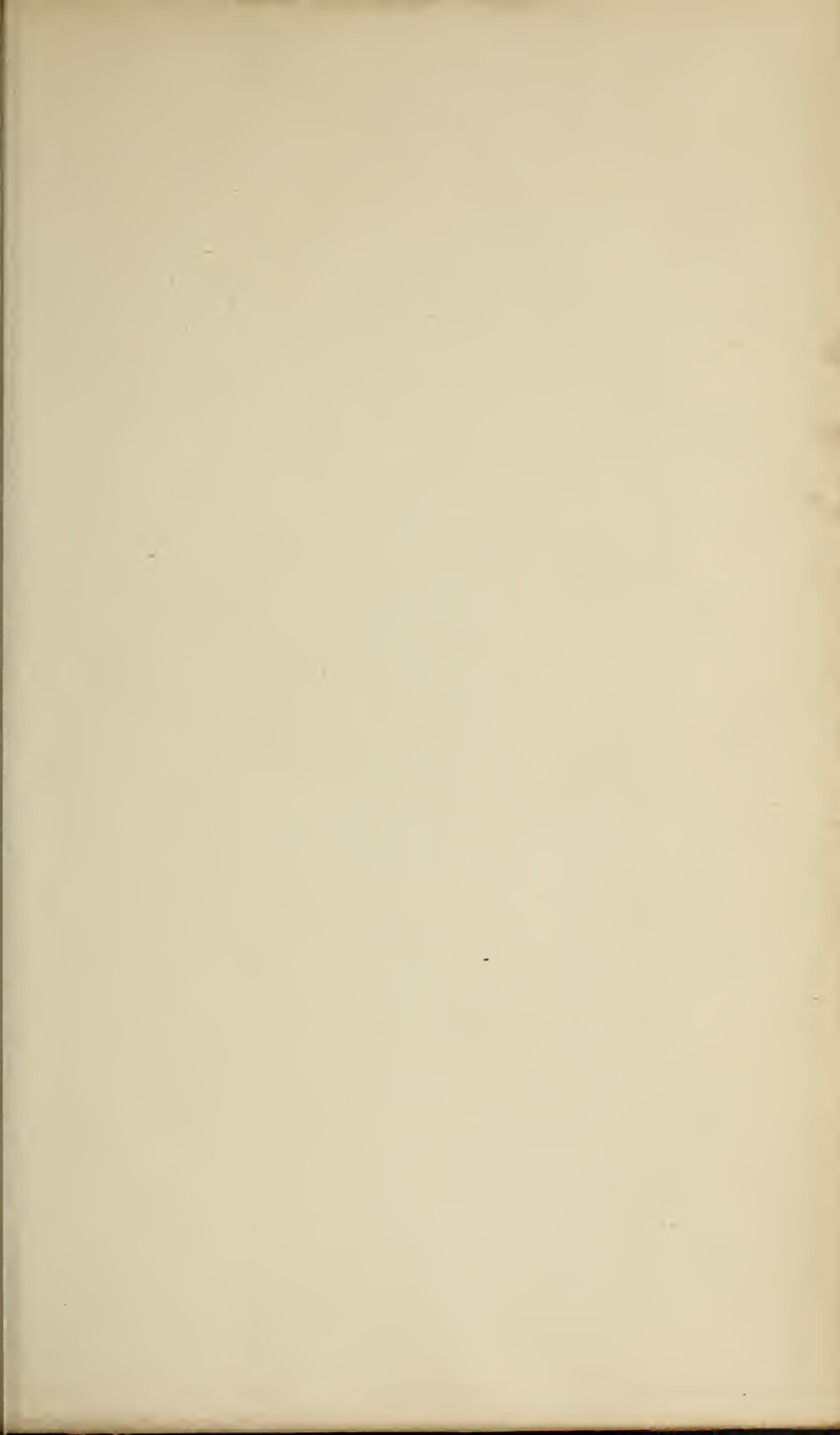
- | | |
|---|---|
| ^l The qu's read <i>royal</i> . | the body of <i>Hamlet</i> was to be taken up, |
| ^m The qu's and C. read <i>right of war</i> . | and the rest lie and rot where they were, |
| ⁿ So the qu's and C; all the rest read | ^o This direction not in the qu's. |
| <i>body</i> , so according to these editors, only | |

F I N I S.











JAN 29 1931





